NARRATIVE PERSPECTIVE IN THE SHORT STORIES OF ERNEST HEMINGWAY

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For Margie

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Having revised and expanded the traditional critical terminology for dealing with narrative perspective, this study analyzes the thematic implications of the narrative strategies of Hemingway's short stories. The first section of the study deals with those stories in which the narrator is or was directly involved in the story he relates to the reader. These "involved narrations" are of three general kinds. In stories such as "The Old Man at the Bridge" and "Fifty Grand" narrators are primarily important as "frames" for the presentation of characters other than themselves. In more complex stories such as "A Canary for One" and "My Old Man," narrators who ostensibly present the stories of other characters are developed so extensively that they themselves become the reader's primary concern. In a third group of stories--stories such as "After the Storm" and "Now I Lay Me"--narrators relate their own experiences. In general, detailed analysis of those stories which use involved narrators shows not only that Hemingway skillfully uses traditional types of narrative strategy in his short fiction, but that in

such stories as "Fifty Grand" and "The Gambler, the Nun, and the Radio" he broadens the traditional "boundaries" of involved narration.

The second section of the study deals with those stories which are narrated by narrators who are not and have not been physically involved in the stories they tell. This section begins with a discussion of such stories as "Up in Michigan" and "Mr. and Mrs. Elliot," in which uninvolved narrators are developed as personalities, and then analyzes those uninvolved narrations in which narrators are largely effaced. The study finds that in such "dramatic" narrations as the Nick Adams stories and "Hills Like White Elephants" thematic content results in large measure from careful control of the specific angle from which the reader views events and from the implications of the types of conversations in which characters engage. The section concludes with a discussion of those stories in which the revelation of characters' unvoiced thoughts, feelings, and memories is crucial for the development of thematic content. Careful investigation of the narrative perspective of "The Snows of Kilimanjaro," for example, is found to provide the key to problems in the meaning of the story which have troubled many critics.

The brief final section of the study discusses those stories in which thematic content is effected by changes in narrative perspective. An analysis of the use of multiple perspective in "The Undefeated," for example, reveals that the usual critical emphasis on Manuel Garcia's integrity and courage distorts the story's meaning.

All in all, the study shows that Hemingway's use of narrative perspective is more varied, more complex, and considerably more successful than has been generally understood.

CHAPTER I

THE INADEQUACIES OF CRITICISM

In a dissertation he wrote at the University of Michigan in 1949, E. M. Halliday found that by and large there had been "little analysis of just how the effect" of Hemingway's fiction "is achieved."[1] Though many articles about Hemingway had been published, Halliday saw that most of them dealt either with Hemingway the man or, at best, with relationships between Hemingway's life and his fiction. In the twenty years since the writing of Halliday's dissertation, a great deal of critical attention has been accorded Hemingway's fiction, much of it of significance for the serious student of Hemingway's narrative technique. Nearly all of the standard critical works on Hemingway--Charles A. Fenton's The Apprenticeship of Ernest Hemingway, Carlos Baker's Hemingway: The Writer as Artist, Philip Young's Ernest Hemingway--have appeared since 1949, and numerous critics have attempted to analyze individual stories and novels.[2] At the same time, however, much recent Hemingway criticism has continued to deal not with the writer as artist, but with the writer as fisherman, hunter, bullfight aficionado, and so forth. Further, much of the criticism which has studied Hemingway's art has continued to use the fiction primarily as means with which to understand the historical personality. Partly as a result of the attempt to discover the meaning of

Hemingway as a man, and partly as a result of the deceptive simplicity of much of Hemingway's art, a great many significant aspects of the technique of Hemingway's fiction remain to be explored. One of the most important of these aspects of fictional technique is Hemingway's use of narrative perspective.

Until the publication of Halliday's "Hemingway's Narrative Perspective" in 1952 there was hardly any suggestion on the part of critics that Hemingway ever paid the slightest attention to the possibilities of narrative perspective.[3] Though the situation has changed somewhat since the appearance of Halliday's seminal work, it is noteworthy that his article remains one of the most extensive treatments of the subject. "Hemingway's Narrative Perspective" deals in detail with The Sun Also Rises, A Farewell to Arms, and To Have and Have Not. Basically, the study attempts to show how the narrative perspective of Hemingway's best fiction reflects and emphasizes thematic content. Halliday explains, for example, that the use of a first-person narrator in The Sun Also Rises produces "an effect of singularity; and singularity, in the sense of emotional isolation, is inseparable from the novel's theme of moral atrophy . . . because Jake, as protagonist, is a man drawing himself inward and apart from others, becoming . . . constantly more self-sufficient and alone, this effect of singularity is made extremely telling and powerful."[4] Halliday's discussion of The Sun Also Rises includes his definition of "objective epitome." According to Halliday, Hemingway uses Jake's perception of particular external objects in moments of stress as a means of reflecting the inward psychological pain or pleasure the narrator is feeling.[5] Halliday's insights into The Sun Also Rises

are helpful, but his subsequent contention that the technique of A Farewell to Arms represents only a slight modification of the technique of the earlier novel is incorrect.[6] One of Hemingway's achievements in The Sun Also Rises is the creation of first-person narration which is not retrospective in effect, which creates the kind of moving "now" that critics of fictional technique have presumed impossible for a first-person story. Frederic Henry's narration of A Farewell to Arms, on the other hand, is retrospective in effect. Unlike The Sun Also Rises, the later novel must be viewed as a reminiscence. The difference is an important one, for it affects our reactions both to specific incidents and to the overall meanings of the two novels.

According to Halliday, the unity of form and theme which Hemingway achieves in The Sun Also Rises and A Farewell to Arms is totally lost in To Have and Have Not, which is little more than an "exhibition of technical irresponsibility." In To Have and Have Not "the point of view flips back and forth so capriciously that the reader suffers from a kind of vertigo of the imagination which blurs the illusion [of reality]." This technical confusion is paralleled by a "confusion of theme . . . . The total impression is that of an author groping for his theme in a not-very-well-lighted place . . . . "[7] Though Halliday is correct in his estimation of the quality of To Have and Have Not as a novel, his discussion is weakened by his failure to deal with Hemingway's experimentation with narrative perspective in individual parts of the book. "Hemingway's Narrative Perspective" offers many valuable insights. It is, nevertheless, limited both in scope--it makes little mention of several of the novels and no mention at all of the short stories--and in depth of insight.

Since the appearance of Halliday's article, critical attention has been accorded the narrative perspective of Hemingway's fiction somewhat more frequently. Unfortunately, however, this attention has usually been little more than cursory. In Hemingway: The Writer as Artist, for example, Carlos Baker limits his treatment of Hemingway's use of narrative perspective in the works up through Winner Take Nothing to a few off-hand comments and a footnote in which he mentions only that "Hemingway did not begin to employ the third person consistently until the middle 1930's."[8] Even this statement is of doubtful validity since In Our Time uses third-person narration far more consistently than any of the later collections of short stories. Philip Young gives the question of narrative perspective a little more space; he devotes part of the second chapter of Ernest Hemingway: A Reconsideration to two groups of what he calls the "'I' stories." In such stories as "The Light of the World" and "Now I Lay Me," Young explains, the "I" is the protagonist, usually Nick Adams or a very similar character. In other stories--"Fifty Grand" and "Mother of a Queen," for example--the narrator is an observer.[9] However, aside from distinguishing these categories, which are merely two traditionally defined types of first-person narration, Young does little more than use the stories to exemplify his ideas about the "Hemingway hero" and the "code hero." Young limits his analysis of the narrative perspective of the novels to mentioning Jake Barnes' "conversational style" and to making the highly questionable observation that "Unlike Jake Barnes . . . Frederic Henry participates fully in the book's action, and as a person is wholly real."[10]

More recent studies have frequently done little more than repeat the superficial observations of earlier critics.[11] In Ernest Hemingway: An Introduction and Interpretation Sheridan Baker defines two "modes" in Hemingway's fiction, "which might be called the autobiographical and the observational, roughly the first and third person," and he mentions that in Men Without Women, "the two modes alternate and engage each other somewhat as two halves of a deck of cards . . . ."[12] Following Young's precedent, however, Baker doesn't elaborate on the two modes and fails to explain in what way they are particularly Hemingway's. He does mention the use of the first-person method in two stories. "My Old Man," he says, is Hemingway's only story "in what might be called 'the first person innocent,'" and "Fifty Grand" is "unique among Hemingway's stories in that the 'I' is not the hero but a 'character'" whose "limited intelligence turns all the tawdry details comic and frank, as against the reader's broader perceptions."[13] Baker's description of "Fifty Grand," however, makes it sound more like "first person innocent" than "My Old Man" does, expecially since the narrator of the latter story has lost his innocence by the time he tells the reader of his experience.

Of the many full-length approaches to Hemingway's fiction Earl Rovit's Ernest Hemingway is most frequently concerned with Hemingway's use of narrative perspective. Even Rovit, however, limits his detailed discussions to a few of Hemingway's works. Like other critics Rovit finds that the "typical Hemingway fiction will be of two closely related types. Either there will be an actual or an implied first-person narrator (the Nick Adams stories, The Sun Also Rises, A Farewell to Arms), or there will be seemingly objective third-person narrated fictions in

which the reader will be coerced into the position of the reacting, unspeaking 'voice' (The Old Man and the Sea)."[14] The majority of Rovit's discussions of narrative perspective are concerned with the first type of story, with Hemingway's use of first-person narration. Rovit uses "In Another Country" to exemplify what he feels is a common narrative structure in Hemingway's fiction. He explains that "In Another Country" is basically about the narrator and "tyro" figure who undergoes a learning experience as a result of his contact with a "tutor" figure, the heroic Italian major.[15] According to Rovit, this basic fictional structure underlies several of Hemingway's short stories and several of the novels.[16] Rovit's comments about Hemingway's use of narrative perspective are frequently useful, but as is true of other full-length analyses of Hemingway's fiction, Rovit's study is far from exhaustive. His explications of the novels are frequently inadequate, and few of the short stories are discussed in any detail.

Though there are hundreds of critical discussions which deal specifically with Hemingway's short stories, only a very few of these are concerned to a significant extent with narrative perspective.[17] Only three critics, in fact, offer detailed discussions of the narrative strategies of more than one or two of Hemingway's short works.* Two of these critics--Charles A. Fenton and Richard Bridgeman--analyze

*Because of the number of discussions involved, an exhaustive review of those articles which analyze individual stories is impractical at this point. Relevant analyses of Hemingway's short stories are reviewed in subsequent chapters of this study when the stories themselves are discussed.

several of the inter-chapters of In Our Time. The third critic, Joseph DeFalco, makes valuable observations about the narrative perspectives of several short stories.

In The Apprenticeship of Ernest Hemingway Fenton discusses certain aspects of Hemingway's work with narrative voice. According to Fenton "the two Mons vignettes, 'Chapter 4' and 'Chapter 5,'" are attempts to recreate the British idiom of Hemingway's friend, Dorman-Smith. The fact that the narrator of "Chapter 2," on the other hand, is "vulgar" and "relatively unliterate" is made clear by Hemingway's use of language which is "functionally ungrammatical." A third narrative strategy is reflected by the fact that the narrative voice of many of the sketches is anonymous. In these "more characteristic" pieces Hemingway achieves his effects through the use of "declarative narration and ironic omission of comment."[18] Fenton's valuable discussion of the vignettes is supplemented by Bridgeman's analysis. In The Colloquial Style in America Bridgeman points out that half of the short chapters are told in the first person (Chapters I, II, IV, V, XI, XIII, XIV, XV, and XVIII) and half in the third person (Chapters III, VI, VII, VIII, IX, X, XII, XVI, and XVII), and then proceeds to analyze, primarily by means of diction, the various narrative voices created in the sketches.[19] Like Fenton, Bridgeman mentions that the first-person narrators include the British officer of "Chapter 5" and the ungrammatical American of "Chapter 2."[20] He also distinguishes, however, the bemused, reminiscing "simple soul" of "Chapter 1" and the "quiet cool observer" of the eleventh, thirteenth, and eighteenth chapters. The third-person sketches range, he feels, from the ironic perspective of "Chapter 8" to the "factual journalistic" perspective

of the third, sixth, and seventeenth chapters. The overall purposes of their books prevent Fenton and Bridgeman from dealing in detail with all the vignettes. Because of the thoroughness with which they analyze those sketches they do treat, however, their discussions are particularly interesting and enlightening.

Though his study is not primarily concerned with fictional technique, Joseph DeFalco does find occasion to analyze aspects of the narrative strategies of such stories as "My Old Man," "Fifty Grand," and "In Another Country." In The Hero in Hemingway's Short Stories, DeFalco explains that the use of the first person in "My Old Man" enables Hemingway to better exhibit "the inner attitudes of the central character and reveal the pathos of the final learning situation." The fact that the story is narrated in retrospect "accounts for the tough, almost bitter tone of the piece," a tone which illustrates the attitude the young narrator has "derived from the experience."[21] In "Fifty Grand" it is the central protagonist--rather than the first-person narrator--who undergoes the significant learning experience. Jerry Doyle, the narrator of the story, is merely "a register" against which the changing views of Jack Brennen can be measured.[22] The narrator of "In Another Country," according to DeFalco, is neither innocent in the way that Jerry is in "Fifty Grand" nor as open about the kind of effect his experiences have had on him as is the narrator of "My Old Man." "In Another Country" uses the Italian major as "the register . . . against which the attitudes and feelings of the 'I' may be tested." After choosing the first-person point of view for "In Another Country," Hemingway uses the narrator's choice of detail in order to project onto outward reality the conflict between

faith and total despair which his narrator is undergoing.[23] DeFalco's discussions of the narrative strategies of Hemingway's stories are nearly always illuminating. Unfortunately, his choice of subject matter--he works primarily with those stories which further the psychic development of Nick Adams--and the Jungian approach to which he is committed prevent his book from being more useful in the present context. In spite of its limitations, however, The Hero in Hemingway's Short Stories is still a valuable approach--and the only extensive approach--to Hemingway's short stories. It is referred to often in subsequent chapters.

Though Hemingway's fiction has received considerable critical comment in the last four decades, few commentators have given much attention to matters of narrative perspective. Those discussions in which critics do attempt to deal with narrative strategy are limited in one of two ways. Some discussions--those of Carlos Baker, Philip Young, and Sheridan Baker, for example--are too general to be of much use. The more detailed discussions by such critics as Halliday, Fenton, and Bridgeman, on the other hand, are extremely limited in extent--none of them deals with more than a very few works. The present study attempts to end the critical neglect of this area of Hemingway's fictional technique by showing in detail how the use of narrative perspective contributes significantly to the meaning of many of Hemingway's short stories.

The supposition that Hemingway was a versatile and inventive fictional technician, and, more particularly, that he seriously

concerned himself with the various possibilities of narrative perspective need cause the critic no surprise. Hemingway himself attested to his concern with narrative strategy several times. In a letter he wrote to John Atkins, for example, Hemingway briefly reviews his past concern with narrative person:

> When I wrote the first two novels I had not learned to write in the third person. The first person gives you great intimacy in attempting to give a complete sense of experience to the reader. It is limited however and in the third person the novelist can work in other people's heads and in other people's country. His range is greatly extended and so are his obligations. I prepared myself for writing in the third person by the discipline of writing Death in the Afternoon; the short stories and especially the long stories of "The Short Happy Life of Francis Macomber" and "The Snows of Kilimanjaro." In "The Snows of Kilimanjaro" I put in and deliberately used what could have made many novels to see how far it was possible to concentrate in a medium.[24]

A similar concern is evident in a letter Hemingway wrote to Maxwell Perkins in 1927. Having "'got tired of the limitations' imposed by first-person narrative," he explained, he had switched to the third person in the "'sort of modern Tom Jones'" he was working on.[25] Hemingway's interest in narrative perspective was not limited to the question of narrative person. In a letter to Edmund Wilson, Hemingway expresses his appreciation for Wilson's Dial review of in our time and Three Stories and Ten Poems, indicating that at least one major reason for the overall organization of In Our Time had to do with the fictional distance created between the reader and the events he reads about. The purpose of the alternation of full-length stories and brief vignettes, according to Hemingway, was "to give the picture of the whole between

examining it in detail. Like looking with your eyes at something, say a passing coast line, and then looking at it with 15X binoculars. Or rather, maybe, looking at it and then going in and living it--and then coming out and looking at it again."[26]

Hemingway's interest in matters of narrative perspective might also be suggested by the fact that most of the writers he admitted admiring are notable for their work with narrative strategy. In the September, 1924 "Conrad Supplement" of F. M. Ford's Transatlantic Review Hemingway announces that "from nothing else that I have ever read have I gotten what every book of Conrad has given me."[27] It seems fair to suppose that Conrad's lifelong experimentation with narrative perspective both in collaboration with Ford and alone was at least part of what it was that he gave Hemingway. The most famous of Hemingway's statements of admiration for other writers is his contention in Green Hills of Africa that Henry James, Stephen Crane, and Mark Twain are the finest American writers.[28] The praise for James, which Young feels does not mean a great deal, might be less of a problem for critics were Hemingway's consistent concern with questions of narrative perspective less frequently ignored.[29] Hemingway's contention that "All modern American literature comes from one book by Mark Twain called Huckleberry Finn" almost undoubtedly results in part from the fact that Twain's novel differs from nearly all of the American fiction which preceded it in its use of a first-person character narrator and a nonstandard idiom particularly suited to that narrator.[30] Crane and Hemingway share a background as newspapermen, a background that was influential in the development by both writers

of that particular kind of third-person narration critics usually call the "dramatic" or "objective" method. In Green Hills of Africa Hemingway nominates "The Blue Hotel" as Crane's best story, and the great similarity between Crane's dramatic method and Hemingway's can best be seen by comparing this story and such lesser known Crane tales as "An Episode of War" and "The Upturned Face" with Hemingway's "Hills Like White Elephants."

The major evidence of Hemingway's concern with narrative point of view, of course, is found in his fiction. And even a cursory glance at any area of Hemingway's work indicates that experimentation with the possibilities of narrative perspective was of significance throughout his career. Richard Bridgeman suggests that during his early writings "Hemingway was consciously testing various approaches and stylistic techniques. He rarely repeated an experiment that failed to advance him stylistically. Even if a particular tack succeeded--as "My Old Man" did--Hemingway abandoned it unless it contributed to the construction of a satisfactory stylistic conveyance for his meaning."[31] What Bridgeman says about style applies equally to narrative perspective. As Bridgeman's own analysis of the In Our Time vignettes illustrates, the two are often impossible to separate. To say that a writer is experimenting with a particular idiom, with, that is, a particular way of speaking, makes no sense unless we presume that he is also experimenting with a particular speaker. Even to say that a writer uses a bare, hewed-down style in a story suggests something about the narrative perspective of that story.

Hemingway's concern with the possibilities of narrative strategy

is evident as early as his high school fiction. According to Fenton, Hemingway's first published story, "Judgement of Manitou," which appeared in the Oak Park High School literary magazine, is a third-person narration which relies on a complex plot and a treatment reminiscent of Jack London for its effect.[32] The second story Hemingway submitted to The Tabula uses a different narrative voice. "A Matter of Colour" is in part an attempt to reproduce the speech of the veteran fight manager who serves as narrator of the story.[33] Still another narrative strategy is evident in the third Tabula story, "Sepi Jingan," which, Fenton explains, is "a tale of violence and revenge told by an Objiway Indian" in which "Hemingway avoided the artificiality of total monologue. There was a base of fragmentary exposition; the narrator asked occasional questions that kept the Indian's speech fluid."[34] Hemingway's early interest in narrative voice is also evident in the imitations of Ring Lardner he wrote in high school and later in Italy. Fenton suggests that the Lardner imitations were "an invaluable opening exercise in some of the technicalities of idiomatic prose . . . ."[35] They were also, one might add, invaluable as opening exercises in some of the technicalities of a type of first-person narration which Hemingway used later in such stories as "Fifty Grand" and "The Mother of a Queen." Though one cannot make too much of Hemingway's high school fiction, his earliest stories do indicate both his interest in certain kinds of subject matter and his concern with the various possibilities of narrative perspective.

Most critics would agree with Fenton that journalism was "the most important single factor" in Hemingway's apprenticeship.[36] And

though the chances for experimentation with narrative perspective in newspaper stories are somewhat limited, it is easy to see the effect of the reporting Hemingway did for the Kansas City Star on his development of "dramatic" narration. At the Star Hemingway met and became close friends with Lionel Calhoun Moise. The belief of this almost legendary reporter that "Pure objective writing . . . is the only true form of storytelling" has frequently been cited by critics as an important influence in Hemingway's development. Moise is reported to have advised young writers, "No stream of consciousness nonsense; no playing dumb observer one paragraph and God Almighty the next . . . . In short, no tricks."[37]

Hemingway's job with the Toronto Star Weekly subsequent to his tour as an ambulance driver and soldier also played a part in the development of his ability to handle narrative perspective. Fenton reports that during his stay with the Canadian paper Hemingway's "style and attitudes matured as he ranged experimentally through the various levels of burlesque, mimicry, satire, and irony."[38] Hemingway continued to experiment with a "variety of mediums" during his stay in Chicago in the winter of 1921. As Donald M. Wright remembers, Hemingway "was trying any and every kind of writing at the time. . . ."[39] The result of the young writer's attempts to work with the different narrative stances required by satire, irony, and burlesque can be seen in his later ability to shift easily from one narrative stance to another in Death in the Afternoon and other works.

Hemingway's early years in Paris were undoubtedly of great significance in the development of his fictional technique. It is difficult

to imagine that he could has escaped at least the indirect influence of such writer-friends as Ford, Joyce, Dos Passos, and Fitzgerald,all of whom were greatly concerned with matters of narrative perspective. One need only remember such scenes as that described by Robert McAlmon in Being Geniuses Together where Hemingway, Sylvia Beach, Stuart Gilbert and others sit, "as grave as owls," as Joyce reads from his own work to realize how pervasive the atmosphere of literary experimentation must have been.[40]

The special importance of Sherwood Anderson and Gertrude Stein in Hemingway's development has often been discussed by critics. Both writers were, of course, innovators in the area of narrative technique, and much of what Hemingway is presumed to have learned from them is related to the use of narrative perspective. The frequent critical assumption, for example, that such Anderson stories as "I Want to Know Why" and "I'm a Fool" influenced Hemingway's "My Old Man" is based in large measure on the similarities between the narrative perspectives of these stories. That the debt Hemingway owes Anderson has to do with narrative perspective is emphasized by Hemingway's own assertion in his review of A Story Teller's Story that Anderson's significance as a writer resided in his ability to take "a very banal idea of things" and present it "with such craftsmenship that the person reading it believes it beautiful and does not see the craftsmanship at all."[41] When Hemingway came to repudiate Anderson in The Torrents of Spring, one of the aspects of the older writer's fiction that he repeatedly satirized was, as John T. Flanagan has explained, a certain tendency in Anderson's use of third person narration:

> Anderson utilizing an older technique intruded in much of his fiction, interpolating his own views or comments, disrupting the very point of view he sought to establish. Hemingway . . . goes him one better . . . . Hemingway appends author's notes to the reader in which he alludes to personal friends . . . and calls attention not only to his personal knowledge of Petoskey and the Michigan Indians but to the unimportance of the whole project.[42]

Critics generally agree that Gertrude Stein taught Hemingway a great deal about the use of repetition, and one need only compare an early story such as "Up in Michigan" in which Hemingway works with repetition in Stein's manner with an early story such as "Out of Season" in which repetition is not an important device in order to understand the significant effect repetition can have on narrative perspective.

The kind of experimentation with narrative perspective Hemingway conducted during his apprenticeship is evident throughout his major works. A glance at either the novels or the stories reveals that, at least in the area of narrative perspective, Hemingway avoided repeating himself throughout his career. The Sun Also Rises and A Farewell to Arms are presented in different kinds of first-person narration; To Have and Have Not is an attempt to work with multiple view; For Whom the Bell Tolls is narrated in a standard type of omniscient narration; and Across the River and Into the Trees and The Old Man and the Sea use different variations of central-intelligence narration. The still greater variety of narrative strategies used in Hemingway's short stories is examined at length in subsequent chapters.

In his Nobel Prize acceptance speech Hemingway explains that "For a true writer each book should be a new beginning where he tries again for something that is beyond attainment. He should always try

for something that has never been done or that others have tried and failed." Too often Hemingway criticism has tacitly assumed that Hemingway did not follow his own advice, that he himself was not "driven far out past where" a writer can go, "out to where no one can help him."[43] This study discusses at least one area in which Hemingway did move constantly into new and difficult areas throughout his career, and in which he did try to accomplish things he felt had not been done successfully.

NOTES TO CHAPTER I

1. E. M. Halliday, "Narrative Technique in the Novels of Ernest Hemingway," (a dissertation written at the University of Michigan, 1949), i-ii.

2. Charles A. Fenton, The Apprenticeship of Ernest Hemingway (New York, 1954); Carlos Baker, Hemingway: The Writer as Artist (Princeton, 1952); Philip Young, Ernest Hemingway (New York, 1952). All references to Baker's book in this study are to the third edition of 1963. Young's study has recently been revised and republished as Ernest Hemingway: A Reconsideration (University Park, Pennsylvania, 1966). All references to Young's work in this study are to this revised edition.

3. E. M. Halliday, "Hemingway's Narrative Perspective," Sewanee Review, LX (Spring, 1952), 202-218. This article, which was a condensation of part of the aforementioned dissertation, also appears in Carlos Baker, ed., Ernest Hemingway: Critiques of Four Major Novels (New York, 1962), 174-182.

4. Halliday, "Hemingway's Narrative Perspective," 203-204.

5. Halliday, "Hemingway's Narrative Perspective," 205-208. "Objective epitome" is also discussed briefly in E. M Halliday, "Hemingway's Ambiguity: Symbolism and Irony," American Literature, XXVIII (March, 1956), 1-22. This article is reprinted in Robert P. Weeks, ed., Hemingway: A Collection of Critical Essays (Englewood Cliffs , New Jersey, 1962), 52-71.

6. See Halliday,"Hemingway's Narrative Perspective," 209.

7. Halliday, "Hemingway's Narrative Perspective," 211, 212, 214.

8. Baker, Hemingway: The Writer as Artist, 97n. Baker does review Hemingway's experimentation with multiple perspective in To Have and Have Not. He concludes that "the virtuosity of the narrative technique alone is enough to set the book off in a kind of lonely triumph from most of the writing of the middle thirties" (Baker, Hemingway: The Writer as Artist, 221).

9. See Young, Ernest Hemingway: A Reconsideration, 56-64.

10. Young, Ernest Hemingway: A Reconsideration, 90.

11. In Ernest Hemingway and the Pursuit of Heroism (New York, 1968), Leo Gurko does little more than mention that The Sun Also Rises, A Farewell to Arms, and several of the short stories are narrated by first-person narrators. He does record his belief that the weakness of Catherine Barkley as a character results from the novel's use of the first person. Since she is seen only through Frederic Henry's eyes, Gurko explains, Catherine "must live her whole life in the novel within that single focus. Since his interest in her is amatory, she appears only as a love object. Whatever qualities or resources she may have of any other kind are blanked out in advance. The result is a character too limited to bear the emotional demands made upon her" (Gurko, 87). S. F. Sanderson's Ernest Hemingway (Edinburgh, 1961) merely repeats the statements of previous studies, particularly those of Philip Young in Ernest Hemingway. In Hemingway: The Writer's Art of Self-Defense (Minneapolis, 1969), Jackson J. Benson places little emphasis on narrative perspective.

12. Sheridan Baker, Ernest Hemingway: An Introduction and Interpretation (New York, 1967), 58.

13. Sheridan Baker, Ernest Hemingway, 26, 61-62.

14. Earl Rovit, Ernest Hemingway (New Haven, 1963), 49. Though he never discusses exactly what he means by the "implied first-person narrator" as it appears in the works he lists, Rovit's book includes a valuable discussion of the cabinet minister sketch from In Our Time in which his idea of the implied narrator is made clearer. In this sketch, Rovit says, the "third dimension in the scene . . . is provided by the relationship of the semi-stunned narrator [of whom the reader is not immediately aware] to the action that is taking place before his eyes" (Rovit, 47).

15. Rovit's "tutor" and "tyro" owe a good deal to Young's "Hemingway hero" and "code hero," the only difference between them being, perhaps, Rovit's extra emphasis on the teacher-learner relationship which exists between the two types.

16. Like "In Another Country," according to Rovit, A Farewell to Arms portrays a learning experience on the part of its first person narrator, Frederic Henry, who learns from several "tutors" that to be completely alive is possible only for one who truly loves. Rovit finds a similar structure in The Sun Also Rises. Hemingway's first novel portrays a learning experience on the part of its narrator, though what is learned by Jake Barnes is, in a sense, the opposite of what Frederic Henry learns. The Sun Also Rises portrays Jake's development of greater control over those emotions which he is incapable of fulfilling: "Just as Frederic Henry has to learn that a truly human life demands involvement . . . so Jake Barnes must learn to become uninvolved

from useless and impossible illusions if he is to remain sane" (Rovit, 157).

17. The narrative strategies of individual novels have received somewhat more critical attention. During the last few decades, for example, there have been numerous attempts to analyze the narrative perspective of The Sun Also Rises. While critical estimates of Jake's character and the effects his character have on the novel vary greatly, however, no critical argument has been offered which convincingly disproves Rovit's assertion that he "must be mostly reliable and mostly sympathetic" (Rovit, 148). A reduction of critical interest in matters of narrative technique in general, and in matters of narrative perspective in particular, is evident in the criticism of the novels which follow The Sun Also Rises. While A Farewell to Arms has received a good deal of critical attention very few of the many articles concerned with Hemingway's second novel deal with technical considerations, and none deals primarily with narrative perspective. This general reduction of critical concern with the question of narrative strategy is even more pronounced in the criticism of subsequent novels.

18. Fenton, 238, 239.

19. See Richard Bridgeman, The Colloquial Style in America (New York, 1966), 203-209.

20. Bridgeman does not agree that Chapter IV is an attempt to reproduce Dorman-Smith's idiom. He feels that the voice of this vignette, "which may be British," marks an attempt by Hemingway to close in on a needed "neutral voice" (Bridgeman, 206).

21. Joseph DeFalco, The Hero in Hemingway's Short Stories (Pittsburgh, 1963), 56.

22. See DeFalco, 211-212.

23. DeFalco, 130.

24. Atkins, The Art of Ernest Hemingway (London, 1952), 72-73. Atkins does not include any notes in his book, and one can only guess at the date of Hemingway's letter. Presuming, however, that Atkins and Hemingway corresponded while Atkins was writing The Art of Ernest Hemingway, one can infer that Hemingway's comments were made around 1951.

25. Letter quoted by Carlos Baker in Hemingway: The Writer as Artist, 97n.

26. Letter quoted by Wilson in The Shores of Light (New York, 1952), 122-123.

27. Hemingway pays tribute to Conrad in Transatlantic Review, II (September, 1924), 341-342.

28. Ernest Hemingway, Green Hills of Africa (New York, 1935), 22.

29. Young, Ernest Hemingway: A Reconsideration, 188.

30. Hemingway, Green Hills of Africa, 22.

31 Bridgeman, 197.

32. See Fenton, 15.

33. See Fenton, 16-17.

34. Fenton, 17.

35. Fenton, 26.

36. Fenton, 243.

37. Fenton quotes Moise, 41.

38. Fenton, 81.

39. Fenton quotes Wright, 101.

40. See Robert McAlmon and Kay Boyle, Being Geniuses Together (New York, 1968), 312-313.

41. Ernest Hemingway, Review of Anderson's A Story-Teller's Story, Ex Libris, II (March, 1925), 176-177.

42. John T. Flanagan, "Hemingway's Debt to Sherwood Anderson," Journal of English and Germanic Philology, LIV (October, 1955), 515.

43. Carlos Baker includes the complete text of Hemingway's Nobel Prize acceptance speech in Hemingway: The Writer as Artist, 339.

CHAPTER II

NARRATIVE PERSPECTIVE: A DEFINITION OF TERMS

The failure of critics to develop a sufficient understanding of the importance of narrative strategy in Hemingway's fiction is part of what amounts to an overall lack of critical attention to matters of narrative perspective.* The general inadequacy of criticism in this area is perhaps most clearly reflected by the fact that in the years since the publication of Percy Lubbock's The Craft of Fiction, most critics have been content to accept Lubbock's useful, but obviously limited analysis of the possibilities of narrative strategy with little or no qualification. It is only in the last few years, in fact, that critics such as Wayne C. Booth and Bertil Romberg have pursued Lubbock's line of investigation and have attempted to lay a more substantial foundation for the study of narrative perspective. Because of the absence of an adequate critical framework for dealing with questions of narrative strategy, it has been necessary for the present study to develop its own framework. During its investigation of narrative perspective in Hemingway's stories, this study uses distinctions

*The term "narrative perspective" is used in this study to designate that complex of relationships which is contingent on the kind of narrator an author creates. By "narrator" this study means that character who ostensibly writes, tells, or remembers a story.

which are derived, first, from a review and revision of those terms and concepts developed in The Craft of Fiction; second, from a review and revision of terminology developed in such recent studies as those of Booth and Romberg; and finally, from the definition of several terms and concepts which have not been used previously in criticism of fiction.

In The Craft of Fiction Lubbock develops the four-fold categorization of possible narrative strategies which has become the basis for nearly all discussion of narrative perspective in the last five decades. Depending upon the amount of dramatization an author feels a story requires, according to Lubbock, he can present a narrative "dramatically," or he can create an "omniscient" narrator, a "central intelligence," or a "first-person" narrator.[1]

What is called the "dramatic" method in The Craft of Fiction goes by different names in the various subsequent attempts to categorize narrative strategies. René Wellek and Austin Warren, Edith Mirielees, and Kenneth Payson Kempton call it the "objective" method; Carolina Gordon and Allen Tate call it the technique of the "effaced narrator"; Cleanth Brooks and Robert Penn Warren call it the technique of the "observer author"; and Norman Friedman refers to it as the "dramatic mode."[2] Despite their differences in terminology, however, the critics agree that when an author uses this narrative method, he is attempting "to approximate as closely as possible the authority of the dramatist."[3] In his attempt to present a kind of prose drama the author of a dramatic work effaces his narrator, allowing him to enter the narrative only for the purpose of placing the characters before backgrounds suitable for the "scenes" they enact. The characters in

dramatic fiction are developed exclusively by means of the "objective" presentation of only "what the characters do and say."[4] As is usual in the actual drama it imitates, the thoughts and feelings of the characters in dramatic narrative must be "inferred from action and dialogue."[5]

Though dramatic telling has usually been thought of as one of the methods of third-person narration, there is no reason why a first-person work cannot be dramatic. The Sun Also Rises, in fact, is one of the few successful full-length dramatic works in fiction. With few exceptions--exceptions which total less than twenty of the novel's 250 pages--Jake Barnes presents the action of The Sun Also Rises exclusively through conversation and through descriptions of the external appearances of people and things.

What is conventionally termed "omniscient" narration in critical discussions is the kind of fictional presentation one encounters in Tom Jones, Vanity Fair, and For Whom the Bell Tolls. While there are a great many different kinds of omniscient narrative, this study uses only the simple distinction designated by Friedman's terms, "editorial omniscience" and "neutral omniscience."[6] A narrator is said to be neutrally omniscient if he reveals or discusses the unvoiced thoughts or emotions of the characters of his narrative. A narrator is termed editorially omniscient if in addition to presenting the unspoken thoughts and emotions of the characters of his narrative, he presents his opinions (which may or may not be the author's) either about life in general or about the characters and events of his narrative.

During the last half-century a long and often confused critical battle has raged over the question of the advantages and disadvantages

of omniscient narration and, more specifically, over the aesthetic legitimacy of direct authorial intrusion. The question of whether the presence of "Fielding" in Tom Jones, of "Thackeray" in Vanity Fair, and of "George Eliot" in Middlemarch, makes or mars these novels, whether it helps or hinders the reader's "illusion of reality" has been discussed at length by such critics as Henry James, Percy Lubbock, Edith Wharton, Caroline Gordon, and Joseph Warren Beach. Booth's The Rhetoric of Fiction, in fact, is devoted in large part to a review of the many critical discussions about the "rhetoric" of narrative intrusion and to a partial reassessment of the importance of omniscient narration. His work must be consulted for a full understanding of omniscience and of the questions that relate to it.

The third narrative strategy usually distinguished by critics is the "central-intelligence" method.[7] Central-intelligence fiction is recognizable by the double view it gives a reader. As Gordon and Tate explain, "We look at the situation by and large through the eyes of the central character or intelligence, but we stand a little above and to one side, so to speak, and actually use the eyes of the artist himself."[8] In this kind of fiction the reader is presented with two somewhat overlapping views of whatever events occur: the overall "true" view of an omniscient narrator and the view of at least one character who is involved in the events and who is attempting to make sense of what he sees.* In central-intelligence fiction the reader is

*Since central-intelligence fiction depends on the presentation of at least one character's unvoiced reactions, the narrator of a central-intelligence narration must be at least neutrally omniscient. It is also possible, of course, for a central-intelligence narrator to be editorially omniscient.

generally not as interested in watching the events which occur as he is in directly observing the way in which the mind of the central intelligence is reacting to the events. The omniscient narrator's view of things often serves primarily as a standard by which the reader can measure and evaluate the responses of the central intelligence.

The successful use of the central-intelligence method in such works as The Ambassadors and A Portrait of the Artist as a Young Man has resulted in an attitude on the part of many critics that the central intelligence method is not only a useful technique, but the useful technique for fictional presentation, an attitude which reflects a basic misunderstanding about the question of fictional methods. There has been a propensity on the part of many critics since Lubbock to try to define not only what narrative strategy is used in a work, but also to determine which methods should be used if fiction is to be successful. This kind of thinking is evident in those many attacks on Vanity Fair which are based in part on a disapproval of the kind of narrative strategy the novel uses, on the often unstated assumption that the use of editorial omniscience automatically renders a work inferior. The problem with this sort of criticism, of course, is that it works backwards. Reasonable judgements about the methods of fiction must be based on the examination of particular works which, as a whole, are successful. The only real proof that the central-intelligence method is a valuable fictional technique is that it was used in the creation of such successful works as Middlemarch and The Ambassadors.

Though the critic can ascertain how these works vary the technique and attempt to decide why this particular method was useful for these particular works, it is impossible for him to say--no matter how many

"advantages" the method seems to have--that it is any more likely to be employed in a successful work of art than are any of the other narrative methods which have been employed in successful works. It seems fair to say, in fact, that a technique which could enable a writer to "hurdle all the obstacles" of previous writers, as Gordon suggests the central-intelligence method can do, would be a considerable disadvantage for a writer.[9] In many cases, the most fertile ground for an artist is that which contains the most and the greatest obstacles. As Hemingway puts it, "How simple the writing of literature would be if it were only necessary to write in another way what has been well written. It is because we have had such great writers in the past that a writer is driven far out past where he can go, out to where no one can help him."[10]

This study does not use the category of "first-person narration"--the fourth narrative method usually distinguished by critics--because of certain ambiguities which arise when the traditional distinction of person is employed. The terms "first person" and "third person" are not simply "overworked," as Booth suggests in The Rhetoric of Fiction, they are essentially misleading, for they don't really have anything to do with the question of person.[11] "First person" seems to refer to a narrator's identification of himself as "I," but in Tom Jones, one of the most frequently cited examples of third-person narrative, "Fielding" refers to himself as "I" just as consistently as Jake Barnes does in The Sun Also Rises.[12] "Third person" seems to refer to the way in which a central protagonist is referred to by a narrator, but in a first-person narrative like The Great Gatsby the narrator consistently refers to the protagonist as "he." In reality, "first person" and "third person" represent an attempt to define the degree to which

a narrator is directly involved in the events he presents to the reader, a far more important matter than whether the narrator identifies himself as "I" or not. In order to avoid the misleading connotations of the distinction of person, this study uses terms which clearly direct the reader's attention to this all-important question of involvement. The term "involved narrator" is used to designate a narrator who is or has been physically involved in the events he relates, even if his involvement is only that of a witness who is physically present at these events. The term "uninvolved narrator" is used to refer to a narrator who is not and has not been physically involved in the events he relates.* There are instances, of course, where narrators are not consistently involved or uninvolved. When, for example, the generally uninvolved "Trollope" of The Warden tells the reader that he saw the characters with whom his narration is concerned, he becomes momentarily an involved narrator.

In his recent study Bertil Romberg differentiates involved narrators on the basis of what he calls "epic situation," that is, on the basis of "the narrator's situation when he is telling his story . . . ."[13] Though the concept of "epic situation" is a very useful one, the term is unfortunate, for it seems to involve the reader in questions of genre, rather than in questions of narrative perspective. For the sake of clarity this study uses the term "narrating present"--the "present"

*It is possible for an uninvolved narrator to be emotionally involved with the characters he presents. "Thackeray," for example, sometimes gets angry at characters in Vanity Fair.

during which a narrator narrates his story--instead of "epic situation." According to Romberg, the narrating presents of some involved narrations are "oral." Narrators, in other words, tell their stories to listeners. The "most usual epic situation," however, "is that which necessitates the work of a narrator sitting at his writing desk."[14] Because Romberg's study is concerned almost exclusively with works which use written narrating presents, his book is of limited use in an analysis of Hemingway's fiction. In nearly all of Hemingway's involved narratives narrators are doing something other than writing.* In such works as "My Old Man," "After the Storm," "Fifty Grand," and The Sun Also Rises, involved narrators speak to implied listeners. In other works--"A Canary for One," "In Another Country," "Now I Lay Me," and A Farewell to Arms, among them--narrating presents are neither oral, nor written. Narrators merely remember events from their pasts.

In order to facilitate analyses of specific stories, this study makes use of a further distinction which is not part of the traditional vocabulary for discussing narrative perspective. In addition to a narrating present, all of Hemingway's stories make use of at least one "acting present," of at least one situation which the narrator describes or presents. Generally speaking, the balance which a writer establishes between narrating present and acting present is one of the most important single factors in determining the effects and meanings a work creates. In most fiction the reader's attention is directed primarily

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*Two possible exceptions here are "The Gambler, the Nun, and the Radio" and "Fathers and Sons." See the discussions of these stories in Chapter V of this study.

to the events of the acting present, but his understanding of these events is modified by his awareness of the narrating present. This usual balance is exemplified by Great Expectations. During Dickens' novel the older, more mature Pip's vision of things in the narrating present serves as a standard which enables the reader to more fully understand the novel's primary subject, the development of the character of Pip in the acting present. In a similar fashion, while the reader of A Farewell to Arms is primarily concerned with Frederic Henry's experiences in the acting present, the narrator's sadder, wiser vision in the narrating present frames these events and modifies the effect the war experiences and love affair have on the reader. In some stories and novels the narrating present is as important as the acting present. In Tristram Shandy, for example, Tristram's attempt to narrate the story of his birth and of his Uncle Toby's love life becomes at least as important as the story itself. In still other works, the acting present receives the almost unqualified attention of the reader. The power of The Sun Also Rises, for example, results in large measure from the fact that the narrating present of the novel is nearly invisible. During the hundreds of pages of The Sun Also Rises there are only two instances in which Jake Barnes draws attention to his function as teller. The longer of the two--his worry that he has not "shown Robert Cohn clearly"--is a paragraph long, the shorter--Jake's mention that the Pamplona archivist's office has "nothing to do with the story"--takes only eight words.[15]

An involved narration can be classified not only according to the kind of narrating present which it uses, but according to the extent of the narrator's direct involvement in the events he presents to the

reader. Though there are obviously a great many possible degrees of this involvement, Romberg and most other critics use only the traditional two-fold distinction between the narrator as "protagonist" and the narrator as "witness" or "observer." This study uses the traditional terminology,too, but with a qualification. In subsequent chapters a narrator is called a protagonist only when his ostensible purpose in narrating is to tell his own story. When a narrator ostensibly attempts to relate the story of another character, he is called a witness narrator, even when his own story is more interesting to the reader than the one he tells.

In spite of the immense number of successful stories and novels which use protagonist-narrators, many critics have felt that this method of presenting fiction has great disadvantages for a writer. Henry James, for example, calls narration by an involved narrator "the darkest abyss of romance" and emphasizes his feeling "that the first person, in the long piece, is a form foredoomed to looseness . . . ."[16] While some of the many limitations James and subsequent critics have observed in protagonist-narration are real limitations, a great many of them are not. Critical understanding of narrative perspective has frequently been fogged by a failure to remember that in fiction what may <u>seem</u> impossible need not really <u>be</u> impossible. The frequent critical objection, for example, that protagonist narration destroys immediacy, first, because the reader is told about events rather than shown the events themselves and, second, because the events described take place in the past, rather than in the present, only seems sound.[17] In reality, it is easy to find examples of scenes in novels narrated by protagonists

which are at least as immediate in effect as the most vivid scenes in works presented in other ways. Surely the wounding of Frederic Henry in A Farewell to Arms cannot be accused of a lack of immediacy. The frequent suggestion that if he is to be endowed with any of the great virtues, the protagonist narrator must sing his own praises is based on the "logical" supposition that we can only know good things about a protagonist narrator if he tells us about them.[18] This, of course, is nonsense. Tristram Shandy, Jane Eyre, Huck Finn, and Jake Barnes don't tell us they are good people, but we have no difficulty finding out. Even the partially justified objection that narration by a protagonist forces a work to limit its vision to what is seen by one man ignores real fiction.[19] Such devices as the interpolated tale have long been used successfully to help broaden a protagonist narrator's vision.

The other kind of involved narrator distinguished by Romberg and other critics is the "I" as "witness" or "observer." Critical discussions usually emphasize the great variety of ways in which this method has been used, a variety which is exemplified by Hemingway's use of the method in such dissimilar stories as "Fifty Grand," "An Alpine Idyll," and "A Day's Wait."

A final distinction which needs to be mentioned here involves the degree to which the personality of a narrator is developed. The narrators of both uninvolved and involved narratives range from near invisibility to full characterization. The narrators of both "The Killers" and "The Old Man at the Bridge," for example, are nearly invisible as individual personalities, and the result is that the reader devotes his primary attention to the characters and the events these narrators

describe. Both the "Fielding" of Tom Jones and Nick Carroway in The Great Gatsby, on the other hand, are "highly characterized," and in both cases the characterization of the narrators significantly affects the reader's understanding of the events which are presented.

The subsequent chapters of this study are divided into three general sections. The first section, which includes Chapters III, IV, and V, discusses those stories which are narrated by involved narrators. The section begins with those stories in which narrators are important primarily as "frames" for the presentation of characters other than themselves and works toward those stories in which the involvement of narrators in the events they present is the reader's primary concern. Part II of the study--Chapters VI, VII, and VIII--discusses those stories which use uninvolved narrators. This section begins with a discussion of stories in which uninvolved narrators are as highly characterized as the narrators of many involved narrations, and then discusses that large group of uninvolved narratives which are presented by nearly invisible narrators. The brief final section of the study discusses those stories in which changes in the reader's perspective on events effect and modify thematic content. During the process of analyzing specific Hemingway stories, those terms and relationships which are defined in this chapter are more fully developed, and a few new terms and relationships are distinguished. Hopefully, the rather bulky terminology which is evolved is more of a help than a hindrance to the reader's understanding of Hemingway's accomplishments.

In order to facilitate the use of the terminology developed in the present chapter and in subsequent chapters, the following list of important terms and of the pages on which discussions of these terms can be found has been included:

Acting Present: The series of events which the narrator of a story presents to the reader, as contrasted with the series of events in which the narrator is involved as he tells the story. Pp. 29-30.

Angle of View: The modification of the narrative perspective of an uninvolved narration which causes the reader to view events by and large as they are perceived by a character within the narration. Pp. 159-160.

Central-Intelligence Narration: Uninvolved narration which is presented from the angle of view of a character (or characters) whose unvoiced reactions to the experiences in which he is involved are presented in considerable detail. In a central-intelligence narration, the reader is largely concerned with the specific reactions of the character--or "central intelligence"--from whose angle he views events. Pp. 25-27.

Characterized Narrator: A narrator whose personality is developed during a narration. Pp. 32-33.

Colloquialized Narrator: A narrator who speaks in clearly colloquial language. P. 49.

Distance: That degree of opposition or identification which exists between any two of the components of the experience of fiction, that is, between author and narrator, narrator and reader, narrator and implied author, reader and implied listener, and so forth. This opposition or identification can be moral, intellectual, social, racial, or of almost innumerable other kinds. P. 97.*

Dramatic Narration: That type of narration during which character and event are developed almost exclusively through the presentation of conversation and through descriptions of the external appearances of people and things. In dramatic fiction, the narrator is often effaced for large portions of his narration. Pp. 23-24, 158.

Editorial Omniscience: Narration during which an uninvolved narrator presents or describes the unvoiced thoughts, feelings, or memories of one or more characters and his own opinions about life or his own evaluations of the characters and events of his narration. Pp. 24-25.

Implied Author: That image of its author which every work of fiction creates by implication, an image which may or may not correspond to the author himself. Pp. 48-49,157*.

Implied Listener: The character to whom the involved narrator of a narration with an oral narrating present is apparently speaking. Pp. 78-79.

Involved Narration: Narration which is presented by a narrator who is or has been physically involved in the events of the story he relates to the reader, even if this involvement is only that of a personal witness of these events. Pp. 27-28, 137-138.

Multiple Perspective: That type of presentation which utilizes changes in narrator or changes in angle of view in order to effect thematic content. Pp. 220-221.

Narrating Present: The situation of a narrator as he is narrating his story. A narrating present need not be developed in a story, but if one is, it can be written, in which case the narrator is engaged in the process of writing his story; and it can be oral, in which case the narrator is telling his story to someone. The narrating present of a work can also be made up of a narrator's attempt to remember his past. Pp. 28-30.

Narrative Perspective: That complex of relationships which is contingent on the kind of narrator used in a story. P. 22.*

Narrator: The character who ostensibly writes, tells, or remembers a story. P. 22.*

Neutral Omniscience: Narration during which an uninvolved narrator presents or describes the unvoiced thoughts, feelings, or memories of one or more characters, but does not directly present his own observations about life or his own evaluations of the characters and events of his narration. P. 24.

Objective Epitome: The use of a character's perception of external objects in moments of stress as a means of reflecting the character's inward psychological state. P. 2..

Protagonist Narration: That type of involved narration during which a narrator ostensibly tells his own story. Pp. 30-32, 90.

Situation Report: A narrative during which the reader's attention is focused on a general situation, rather than on a single character or a single event. P. 53.

Uninvolved Narration: A narration which is presented by a narrator who is not and has never been physically involved in the story he relates to the reader. Pp. 27-28, 138.

Unreliable Narrator: A narrator whose presentation of events--either by accident or by design--distorts what the reader guesses to be true. Pp. 78-79.

Witness Narration: That type of involved narration during which a narrator ostensibly presents the story of someone other than himself. A witness narration can be simple, in which case the character whose story the witness narrator presents is the reader's primary concern, or it can be complex, in which case the reader is primarily concerned with the narrator and with those relationships which are developed between the witness narrator and the story he relates. Pp. 32, 41, 58, 90.

NOTES TO CHAPTER II

1. See Percy Lubbock, The Craft of Fiction (London, 1921).

2. René Wellek and Austin Warren, Theory of Literature (New York, 1956); Edith Mirielees, Writing the Short Story (Garden City, New York, 1934); Kenneth Payson Kempton, The Short Story (Cambridge, Mass., 1948); Caroline Gordon and Allen Tate, The House of Fiction (New York, 1950) and Caroline Gordon, How to Read a Novel (New York, 1957); Cleanth Brooks and Robert Penn Warren, Understanding Fiction (New York, 1943); Norman Friedman, "Point of View in Fiction: The Development of a Critical Concept," PMLA, LXX (December, 1955), 1160-1184.

3. Gordon and Tate, 624.

4. Friedman, 1178. The category of "dramatic" or "objective" narration includes a number of different kinds of fictional presentation. "The Killers" is often used as an example of a dramatic story primarily because it is told, as Gordon and Tate put it, with a "minimum of exposition" (See Gordon and Tate, 624). On the other hand, "dramatic" has also been used to designate fiction which is limited, as strictly as possible, to a behavioristic presentation of character and theme through external views. Using the kind rather than the amount of exposition as the standard, the last two-thirds of Steinbeck's "Flight" and Chapter X of In Our Time ("They whack--whacked the white horse . . . .") can be called dramatic even though they are told exclusively through exposition. Generally speaking, writers who have been concerned with the one kind of dramatic telling have been concerned with the other, and as a result, the two methods are usually used together. In Of Mice and Men and The Sun Also Rises, for example, action which isn't conveyed through conversation is nearly always conveyed through descriptions of the external appearances of people and things.

5. Friedman, 1178.

6. See Friedman, 1169-1174.

7. The term "central intelligence" was originated by Henry James, who, according to many critics, both developed the technique and created the best examples of it. In addition to "central intelligence," Gordon and Tate use "roving narrator" and "omniscient narrator concealed." Friedman divides the method into two sub-methods and calls them "selective omniscience" and "multiple selective omniscience."

Kempton uses the term "stream of experience," and Elizabeth Drew uses "indirect narrative." See Elizabeth Drew, "A Note on Technique," in The Modern Novel: Some Aspects of Contemporary Fiction (New York, 1926).

8. Gordon and Tate, 626.

9. Gordon, 120.

10. Hemingway, in his Nobel Prize acceptance speech. See Baker, Hemingway: The Writer as Artist, 339.

11. Wayne C. Booth, The Rhetoric of Fiction (Chicago, 1961), 150.

12. Booth mentions that the commentary in Tom Jones is "in the first person, often resembling more the intimate effect of Tristram Shandy than that of many third-person works." (Booth, 150.)

13. Bertil Romberg, Studies in the Technique of the First-Person Novel (Stockholm, 1962), 33.

14. Romberg, 35. A narrator need not be directly involved in the events he relates for a narrating present to be created. The narrating present of Tom Jones, for example, is more fully developed than the narrating presents of many involved narratives.

Though the development of the narrating present of a work usually results from a narrator's commenting about his function as narrator, other elements can contribute to this development. For one thing, the degree to which the narrator manipulates time and place during his narrative is important. The shifting of seasons at the beginning of A Farewell to Arms, for example, causes the reader to be more aware than he might be otherwise of the presence of Frederic Henry in a narrating present distinct from the events he is describing. The importance of the shifting of time and place in the creation of the narrating present is also suggested by the fact that in those works in which the narrating present is invisible or nearly so, changes in time and place are often particularly unobtrusive. In The Sun Also Rises, for example, Hemingway uses a number of techniques which make shifts in scene almost invisible. Early in Book II, for example, Brett asks Jake if he thinks the trip to Spain will be too rough on Cohn.

> "That's up to him," I said. "Tell him you're coming. He can always not come."
>
> "I'll write him and give him a chance to pull out of it."
>
> I did not see Brett again until the night of the 24th of June.
>
> "Did you hear from Cohn?"
>
> "Rather. He's keen about it."
>
> "My God!"

"I thought it was rather odd myself " (The Sun Also Rises, 84) Hemingway skips four days in one unobtrusive sentence, and he leaves unsaid completely the details of what presumably is a shift in place. The significance of this particular technique is more understandable when one remembers that only two days are covered in the nearly fifty pages of Book I of The Sun Also Rises.

15. Hemingway, The Sun Also Rises, 45, 96.

16. Henry James, The Art of the Novel (New York, 1934), 320. It is ironic, perhaps, that James disapproves of a method which he uses in such successful works as The Turn of the Screw, "Four Meetings," "The Real Thing," and The Aspern Papers. His basic objection to the method, however, concerns its use in a "long" work, by which he probably means something more extensive than any of these narratives.

17. See, for example, Gordon, 98.

18. See, for example, Mirielees, 104-105.

19. See, for example, Gordon and Tate, 625.

PART I

INVOLVED NARRATION

CHAPTER III

SIMPLE WITNESS NARRATION

In much of his short fiction Hemingway makes use of witness narrators, those narrators who ostensibly relate the story of someone or something other than themselves. The witness narrators Hemingway creates in his stories and sketches are of a great many kinds, and frequently the reader's comprehension of a particular work is significantly modified by his recognition of the implications which result from the use of a particular narrator. The most important thing a reader must ascertain about the narrative strategy of a witness narration is the degree to which the narrator is personally involved in the events he witnesses and the degree to which he modifies those events in his presentation of them. While Hemingway uses many witness narrators who are involved in the tales they tell in complex ways, the involvement of the majority of his witness narrators is quite limited. Though their personalities frequently have some effect on the reader's understanding of the stories they narrate, most of the witness narrators in Hemingway's sketches and stories are primarily important as means for lending fictional authority to the presentation of characters other than themselves.

One of the earliest witness narrators in Hemingway's fiction is the narrator of Chapter XI of In Our Time ("The crowd shouted all the

time . . . ."). Though almost no information about this narrator is made explicit in the sketch, the diction the narrator uses indicates both that he is an American and that he is in the process of learning about the bullfight. His nationality is suggested by his use of the American term, "kid," and, perhaps, by his use of "pigtail," which seems like the probable American substitute for the Spanish word "coleta." That the narrator is in the process of learning about the bullfight is suggested by the fact that while he understands such relevant terms as "cuadrilla" and "barrera," he is unfamiliar with others. He is apparently unacquainted, for example, with "coleta." Even the terms the narrator does know seem to fall into two classes. The narrator is apparently so familiar with "torero" and "barrera" that they are part of his automatic vocabulary. This is suggested by the fact that the words are not italicized in the text as foreign words usually are. "Puntilla" and "cuadrilla," on the other hand, are italicized, and the way in which they stand out suggests that they are not completely assimilated into the narrator's vocabulary, that the narrator is, in other words, less fully acquainted with them.

The narrator of Chapter XI is also characterized by his mention of the fact that after the corrida he saw the unsuccessful matador at "the café." By using "the café," rather than "a café" or the name of the café, the narrator suggests that he is and probably has been for some time a frequent customer of the establishment. The narrator's assumption that the reader knows which café he means also characterizes the narrator. The reader comes to know the narrator better by finding out the kind of thing he presumes people know.

In spite of the fact that the narrator of Chapter XI is more fully characterized than the almost invisible narrator of a story such as Chapter X of In Our Time ("They whack--whacked the white horse . . . ."), he remains of only secondary interest insofar as the sketch as a whole is concerned. The most important concern of Chapter XI is the portrayal of an unsuccessful bullfight and an unsuccessful matador. The involved narrator is useful for adding fictional authority and a certain sort of dramatic perspective to the events he describes, but in no sense does he receive the reader's primary attention.

As is true in Chapter XI, the main purpose of the narrator of Chapter VII ("While the bombardment was knocking the trench to pieces . . . .") is the enhancement of the presentation of a character other than himself. More clearly than is true of the narrator of Chapter XI, however, this narrator's attitudes frame and modify the tone of the events he presents. The only information that the reader finds out about the narrator of Chapter VII is that he is a soldier who has become rather cynical about the sincerity of certain types of religious conversion. The soldier-narrator recalls for the reader the momentary religious enthusiasm of a soldier who becomes terrified during the bombardment at Fossalta and promises God that if He allows him to live he will tell everyone about Him. According to the narrator, as soon as the attack is over, the young man forgets his vows, resumes his usual whoring at the Villa Rossa, and "never told anybody" about God.[1] While under other circumstances the reader might have sympathy for the scared soldier, the presence of the cynical narrator in this sketch almost prohibits such sympathy. Because the soldier's story is presented by a narrator whose experience has rendered him particularly

knowledgeable about the effects of fear, the reader tends to view the scared soldier's changes of heart with cold, humorous irony.

Like the narrators of Chapters XI and VII, the narrator of "The Old Man at the Bridge" is only slightly characterized. He is significant primarily as a means for dramatizing Hemingway's picture of a confused old man.[2] The reader does know a few definite things about this narrator, among them that he is a soldier and that he has been sent out to explore a bridgehead and find out "to what point the enemy had advanced." The narrator speaks Spanish--whether he is a Spaniard or not is not made clear--and he knows enough about the Spanish people to understand that the old man smiles because the mention of his native town gives him pleasure. In addition to these few things, however, the reader finds out little about the narrator and he focuses primarily on the old man and on his inability to cope with the war.[3]

The use of a witness narrator in "The Old Man at the Bridge" aids in the development of a powerful tension between the immobility of the old man and the advance of the enemy army. When the narrator returns from his mission, he attempts to get the old peasant to proceed toward Barcelona with the rest of the refugees. The old man, however, is not only physically unable to go any further, he has, as R. W. Lid suggests, lost his will to live.[4] The peasant's physical and mental immobility is framed by the narrator's awareness of the constant movement which is going on during the story. As the narrator talks to the peasant, the road that crosses the bridge grows more and more empty, and the narrator's repeated mention of the dwindling stream of refugees and carts emphasizes the fact that the fascists may come into view at any moment. The narrator is finally forced to leave the old man, and the last sight the narrator

and the reader have of the peasant is overshadowed by the knowledge that he will fall victim to the onrushing army at any moment.

The witness narrator of "On the Quai at Smyrna" presents a man who has been driven nearly crazy by the cruelty, the absurdity, and the grotesqueness of war. As is true in "The Old Man at the Bridge," this narrator presents his central character during a moment of conversation, but unlike the soldier, the narrator of "On the Quai at Smyrna" says nothing to the central character. The effect of his silence is to emphasize the British officer's almost hysterical inability to stop thinking and telling of those events which have shocked him so deeply. Unlike previously discussed sketches, "On the Quai at Smyrna" creates an explicit differentiation between acting present and narrating present which divides the focus of the reader between the events the officer is remembering and the manner in which the officer talks of these events. Taken together, the two "presents" give a double emphasis to the horror of war; they show that it is horrible both in the brutality it causes and in the effects of this brutality on those who participate in it. It is tempting to see ironic suggestions in the silence of the overall narrator of "On the Quai at Smyrna." DeFalco, for example, sees this narrator as an ironic frame for the presentation of the more sensitive British officer. According to DeFalco, the rescuer's silence indicates his indifference and his general lack of human emotion.[5] The problem with this interpretation is that silence by itself can just as easily indicate sympathy or shock as indifference. It is quite likely, for example, that the narrator is silent in sad or pained remembrance of those events which the British officer describes. In any case, more must be known about a character than the fact that he is silent to

determine what his real reactions are.

"A Day's Wait" is not a particularly complex story. It is interesting in large part because of its picture of Schatz, the young boy who stoically endures a painful reality and tries not to make trouble for people. Unlike the narrators of previously discussed stories and sketches, however, the narrator of "A Day's Wait" presents several experiences in which he alone is directly concerned, experiences which seem to have little relationship to the character whose actions he witnesses. Having given Schatz his medicine, the narrator-father goes outside and spends several hours hunting quail. The relationship between this hunting and the boy's fight with what he believes is death is not made explicit. The Hunting trip does provide a necessary break in time, but such a break could easily be accomplished more economically. The only real relationship between the two parts of the story, in fact, may be a metaphoric one. During the quail hunt the narrator slips on the icy ground and falls down twice. Subsequently he learns to balance on the slippery surface and is finally able to shoot several quail. He returns home happy "there were so many left to find on another day." In a similar way, perhaps, the boy's "knowledge" that he is going to die represents a kind of fall from which he must pick himself up. As the man holds himself steady on the ice, the boy holds his emotions steady in a kind of tenuous and courageous balance. When the boy finds out that it has all been a mistake, he relaxes, presumably happy, like his father, in the knowledge that there will be another day. The actions of the narrator of "A Day's Wait," in other words, obliquely modify the reader's understanding of the story of Schatz, and add a dimension to

the boy's experiences which might not be felt otherwise.

Like most of the witness narrations discussed so far, the narrator of "God Rest You Merry, Gentlemen" performs a function in addition to simply supplying fictional authority for the presentation of characters other than himself. He establishes a particular kind of atmosphere which modifies the tone of the events which he subsequently portrays.[6] In part, Horace is able to carry out this extra function because of the clear differentiation between narrating present and acting present which he develops during the long opening paragraph of the story. Horace begins "God Rest You Merry, Gentlemen" by distinguishing between the way things were "In those days" and the way things are at the present time. Not only is Kansas City different now, but the narrator himself is somewhat changed. In those days, for example, the narrator did not know French, as is illustrated by his belief that "dans argent" meant "silver dance" or "silver dancer," and in the narrating present he looks back at his younger days and at his youthful pride in his worldly "knowledge" with humorous irony. The overall effect of the use of this distinction between the two presents is the creation of a deceptive feeling that all is well and that what will follow is a kind of O'Henryesque story of love and giving on Christmas Day. When the subsequent events of the story are revealed, the reader's shock is particularly intense because of the initial creation of this atmosphere of well-being. Once the scene of "God Rest You Merry, Gentlemen" is set and the two doctors are introduced, the story proceeds almost wholly by means of dialogue. The distinction between the acting present and the narrating present disappears, and the reader devotes his attention almost exclusively to

the story of Doctor Wilcox, Doctor Fischer, and the overly religious young man.

There is a slight inconsistency in the narrative perspective of "God Rest You Merry, Gentlemen." In his introduction of Doctor Wilcox, Horace presents information which he probably could not know. He explains that one of the doctor's professors in medical school told Wilcox that he had "no business being a physician" and that he had done everything in his power to prevent him "from being certified as one" (393). Since Dr. Wilcox would surely not make this information known, and since it is difficult to imagine how else Horace could know it, Horace's presentation of the information lacks authority. However, because the information does not seem at all surprising in light of Dr. Wilcox's personality, this lack of authority is not immediately apparent and has little real effect on the story.

In nearly every story discussed so far, the narrator is almost identical to what Booth calls the "implied author" of the narrative, that is, to the implicit picture of Hemingway which each narrative creates.* Even in a story like "God Rest You Merry, Gentlemen" in which "Hemingway" objectifies his narrator by having one of the characters call him "Horace," little explicit differentiation is developed between the narrator and the implied author. The fact that the narrator and the

*"As he writes," Booth explains, a writer "creates not simply an ideal impersonal 'man in general' but an implied version of 'himself' that is different from the implied authors we meet in other men's works" (Booth, 70-71). Even a novel "in which no narrator is dramatized creates an implicit picture of an author who stands behind the scenes" (Booth, 151). This implied author is usually distinct from both the "real man" and from the "I" of the work, the narrator.

implied author of a narrative are nearly identical, however, does not mean that the narrative can be viewed as nonfiction, as simple reportorial recording. Since Hemingway never identifies a narrator as "Ernest Hemingway," it is always dangerous for the critic to assume that such an identification exists. As Hemingway explains to "Mice" in "Monologue to the Maestro," if a writer "gets so he can imagine truly enough people will think that the things he relates all really happened and that he is just reporting."[7]

Unlike previously discussed witness narratives, "Fifty Grand" is narrated by what might be called a "highly colloquialized narrator," in this case, a narrator who speaks in a clearly colloquial kind of American English.[8] The use of a highly colloquialized narrator in "Fifty Grand" has several effects on the story. For one thing, as the reader grows accustomed to Jerry Doyle's manner of speaking, he becomes more fully involved than he might be otherwise in the world in which Jerry lives. The trainer's highly colloquialized manner of speaking also gives a special kind of authority to his narrative. Jerry Doyle seems knowledgeable about prize fighting not only because he works as a trainer, but because his way of speaking causes him to sound the way a man who knows about boxing ought to sound.

The choice of Jerry Doyle as the witness narrator for "Fifty Grand" is useful in ways unrelated to the trainer's manner of speaking. For one thing, Jerry's narrating allows the reader to be a man on the inside. Much of the effect of this story results from the fact that the reader receives a behind-the-scenes view of the stinginess, the domestication, and the overall unferociousness of a man the public

believes is a brutal and hardened fighter. The importance of the reader's proximity to the action of "Fifty Grand" is particularly evident on the night of the big fight. When Jack Brennan climbs up to get in the ring, Jerry describes how Walcott comes over and pushes the rope down for Jack to go through:

> "So you're going to be one of these popular champions, Jack says to him. "Take your goddam hand off my shoulder."
> "Be yourself," Walcott says.
> This is all great for the crowd. How gentlemanly the boys are before the fight. How they wish each other luck. (320)

The reader's enjoyment of this scene results in large measure from his knowledge that he has information about what is going on which the rest of the spectators at the fight do not have. The moment of Jack Brennan's realization that he must lose the fight works much the same way. What appears to the audience a vicious low blow is understood by Jerry, and thus by the reader, as the desperate action of a threatened bread-winner.

Although Jerry Doyle's manner of speaking and his special involvement in what is going on cause the reader to be interested in him as a character, Jack Brennan consistently remains the story's central concern. The way in which Jerry is developed, in fact, helps to maintain the story's focus on the Irish boxer. For one thing, Jerry Doyle does not tell the reader much about his own thoughts and emotions. Generally, his reactions to the things that he sees are simple and obvious and in no way attract the reader's attention. Jerry's personal comments nearly always support rather than modify the picture of events which his narration sets up. For example, when Jerry says that Jack is "sore," he does so just after the reader has seen Brennan's anger for himself. Because the reader watches Jerry interpret events without distortion,

he comes to trust the trainer's judgement almost as completely as he would trust the judgement of an ominiscient narrator. The reader ceases to view Jerry as a character whose attitudes and prejudices are important in themselves.

The reader's primary focus on Jack Brennan is also maintained by the story's creation of a special kind of presentness, a presentness which results from what can be thought of as a double disappearance of the story's narrator. In the first place, Jerry Doyle is invisible as a narrator in the act of telling a story. Nothing in the story suggests that Jerry Doyle is reminiscing about events from a point in time after Brennan's fight with Walcott. On the contrary, the events of the story seem to be related without the intervention of a narrating present. A second kind of disappearance results from the fact that during the acting present when Jerry is in conversation with other characters, he frequently ceases to be distinguishable even as the overall observer of events. In the following conversation, for example, it is impossible for the reader to tell that one of the speakers is narrating the story:

> "You know," he says, "you ain't got any idea how I miss the wife."
> "Sure."
> "You ain't got any idea. You can't have an idea what it's like."
> "It ought to be better out in the country than in the town."
> "With me now," Jack said, "it don't make any difference where I am. You can't have any idea what it's like."
> "Have another drink."
> "Am I getting soused? Do I talk funny?"
> "You're coming on all right."
> "You can't have any idea what it's like. They ain't anybody can have an idea what it's like." (312)

The use of the present tense at the beginning of the exchange does suggest that an involved narrator is telling the story, but the present tense is used so frequently during conversations in "Fifty Grand" that

it ceases to be particularly noticeable. During longer exchanges the narrator identifies his words with "I said," but he rarely elaborates on this identification, and, as a result, the "I" fails to attract attention any more than "he" would. When the narrator "disappears" from large portions of a story or a novel, as is the case in "Fifty Grand" and more notably in The Sun Also Rises, the overall result is the creation of a narrative which is both involved and dramatic.[9]

Hemingway's effacement of involved narrators in order to enhance the direct presentation of scene forms an interesting contrast to one of Henry James' techniques. In The Craft of Fiction Lubbock explains that one of James' major developments in the area of narrative point of view was his discovery that by putting a central intelligence into conversation with other characters he could create the illusion that the reader is looking at that character whom he has been looking through. In The Ambassadors, for example, the reader views events through Strether's eyes and focuses on Strether's reactions to these events. During conversations, however, Strether "takes his part . . . as though he has almost become what he cannot be, an objective figure for the reader . . . by an easy sleight of hand the author gives him almost the value of an independent person, a man to whose words we may listen expectantly, a man whose mind is screened from us."[10] According to Lubbock and to many subsequent critics, the development of this technique makes it possible for the central-intelligence method to attain full dramatization of both internal and external event, an accomplishment which sets the method apart from all others. In "Fifty Grand" and The Sun Also Rises Hemingway develops a parallel "sleight of hand." As has been suggested, by causing the involved narrator of a work to disappear during

conversations, Hemingway makes it possible for the reader to view scenes directly. Hemingway, in other words, does for involved narration what many critics feel James did for uninvolved narration. He makes it possible for the method to present directly both internal information and external scene.

In every sketch and story which has been discussed so far, the narrator creates a situation in which the reader focuses his primary attention on one or two central characters and on the way in which these characters are affected by a situation in which they are involved. There are instances, however, when effects are achieved by making the reader's attention more diffuse. In "Che ti Dice la Patria?" "Under the Ridge," and "Night Before Battle," for example, Hemingway uses witness narrators as means of presenting what might be called "situation reports." These stories force the reader to divide his attention, to focus on several characters and on a general situation, rather than on a single character and a single event. The narrator of "Che ti Dice la Patria?" for example, is not primarily important either as a character in himself or as a means for presenting another character. He <u>is</u> important primarily as a means of presenting a series of events which together suggest some aspects of the change which has occurred in Italy since his last visit. In general, those witness narrators who present situation reports not only have backgrounds very similar to Hemingway's, but reveal attitudes which are very similar to those of the implied author of the works. The situation reports, in fact, are probably the nearest thing to journalism in Hemingway's fiction.[11]

"Under the Ridge," the best of several recently reprinted Spanish Civil War stories, is about the general situation in Spain during the Civil War.[12] The story that this witness narrator presents to the reader is made up of a series of events which, when taken together, suggest the chaos, the stupidity, and the horror of war. As the narrator sits under a ridge with several Spanish soldiers, he sees a Frenchman walk with great dignity away from the battle which is going on and which, it is made clear, has no chance of success. The Frenchman is followed by several battle police and shot. The Spaniards then explain how Paco, a boy from their province, had shot himself in the hand in order to escape battle and, the wound infecting, had lost his right arm. Paco, they explain,had come to sincerely regret his momentary cowardice and to be willing to do anything he could for the Republican cause. The Spaniards then point out the place where earlier the same day, Paco was brutally shot by the French battle police as an example to other soldiers.

The narrator leaves, but before he returns to Madrid, he visits his friend the General. At headquarters he finds out that during the poorly planned attack, the French tank commander got too drunk to command and, as a result, is to be shot as soon as he sobers up. The General is furious not only because he has been defeated, but also because the French tank men, who did not arrive on time and who refused to advance when they did arrive, shot by mistake the few enemy prisoners which were the only positive result of the disastrous battle. During the nightmarish comedy of errors which the narrator presents, the reader's focus is not on a single character or on any one of the individual killings. It is directed toward the entire, seemingly insane situation.

In a strict sense no character develops psychologically or in any other way during the story; rather, the narrator views and presents a panorama of events which, when taken as a whole, create for the reader an image of the Spanish Civil War and, perhaps, of war in general.

Unlike "Che ti Dice la Patria?" and "Under the Ridge," "Night Before Battle" develops a kind of central character--the witness narrator's friend Al Walker. The narrator's conversations with Al, however, are by no means the whole of the story. The reader is also presented with the conversation of the short, important man with thick glasses, with Al's talk with the waiter who has a son on the Extremadura road, with the narrator's talk with Manolita, and with the personality and actions of "Baldy." All of these characters and the incidents in which they participate combine to form a panoramic view of Madrid during the siege.[13]

All the witness narrators which are discussed in this chapter have one thing in common. They are all less important as characters in themselves than as means for presenting other characters. In nearly every case these simple witness narrators perform functions in addition to supplying events with fictional authority. In no instance, however, does the carrying out of such functions result in the development of complex relationships between the witness narrators and the events they present to the reader. The following chapter of this study deals with a group of witness narrations in which such complex relationships are developed.

NOTES TO CHAPTER III

1. The involved narrator's matter of fact assurance that the soldier never kept his oath is accepted by the reader because of the particularly automatic way in which the soldier converts during the bombing.

2. "L'Envoi" is similar to "The Old Man at the Bridge" in narrative strategy. Like the narrator of the Spanish Civil War story, the narrator of "L'Envoi" is important primarily as a means for presenting a character other than himself, in this case an undignified king of Greece, who "Like all Greeks . . . wanted to go to America."

3. DeFalco's suggestion that the narrator of "The Old Man at the Bridge" is in a state of "spiritual atrophy" and is too preoccupied with the coming of the enemy "in the form of troops and war machines" to understand the old man's sad situation and what it represents has little real foundation. The fact that the soldier stops and tries to help the old man doesn't suggest spiritual atrophy, and his "preoccupation" with the coming of the enemy war machines seems justificable in light of his knowledge that the deadly machines will appear at any moment. See DeFalco, 121-127.

4. See R. W. Lid, "Hemingway and the Need for Speech," Modern Fiction Studies, VIII (Winter, 1962-1963), 403.

5. See DeFalco, 127-129.

6. Like the narrator of "God Rest You Merry, Gentlemen," the narrator of "Wine of Wyoming" is important as a means for endowing the story with a perspective it might otherwise lack. Near the end of "Wine of Wyoming" the witness narrator becomes momentarily the center of attention. As he and his wife drive away from Wyoming, they begin to regret that they disappointed the Fontans on the previous evening. The story ends with their consciousness and the reader's that those supremely enjoyable people which life sometimes produces are, like all men and like all good things, fragile and ephemeral.

7. Ernest Hemingway, By-Line: Ernest Hemingway, ed., William White (New York, 1967), 215.

8. The degree to which a narrator is colloquialized can have important effects on a story. Generally speaking, the more frequently a narrator uses colloquial diction, the more visible he becomes as a character. Because the narrator of Chapter IX of In Our Time ("The first matador got the horn through his sword hand . . . .") frequently uses diction one might expect in connection with a prize fight, Chapter IX becomes almost as much about the effects of the bullfight on the narrator as it is about the bullfight itself. The use of too much colloquial diction can get in the way of the reader's appreciation of a work. This is the case, for example, in such Ring Lardner stories as "Some Like Them Cold" and "I Can't Breathe." Hemingway's colloquialized narrators--the narrators of such stories as Chapter IX of In Our Time, "Up in Michigan," "My Old Man," "Fifty Grand," "After the Storm," "One Trip Across," and "A Man of the World"--never use more colloquial language than is necessary to individualize them and to involve the reader in their milieu.

9. Other involved narratives which are rendered dramatic as a result of the narrator's "disappearance" during substantial portions of his narrative are "God Rest You Merry, Gentlemen," "The Light of the World," "An Alpine Idyll," "One Trip Across," and "After the Storm."

10. Lubbock, 166.

11. The fact that "Che ti Dice la Patria?" originally appeared in The New Republic under the title "Italy, 1927" suggests that it was originally thought of as a report on the state of a nation.

12. "Under the Ridge" has recently been reprinted with "The Denunciation," "Night Before Battle," and "The Butterfly and the Tank" in Ernest Hemingway, The Fifth Column and Four Stories of the Spanish Civil War (New York, 1969).

13. The narrative strategies of the two other Spanish Civil War stories are similar to those of the situation reports. In both "The Denunciation" and "The Butterfly and the Tank," however, a single central incident becomes the catalyst for a series of conversations and actions which, when taken together, give panoramic views of the situation in Madrid during the siege. Overall, the two stories seem structurally about halfway between "Che ti Dice la Patria?" and "The Old Man at the Bridge,"

CHAPTER IV

COMPLEX WITNESS NARRATION

The complex witness narration differs from the simple witness narration in the complexity of the relationship which is developed between the witness narrator and the situation he witnesses. As was shown in the preceding chapter, the narrators of simple witness narrations are involved in the situations they describe, but their involvement is primarily important as a means for the presentation of the actions and words of characters other than themselves. In several of Hemingway's stories the relationships between narrators and central characters are more highly developed. In these complex witness narrations, narrators are significant not merely as frames for the presentation of other characters, but also as interesting characters in themselves. Often, the conflicts and similarities which are developed between a complex witness narrator and the character whose story he relates form the central thematic focus of a narrative. Most of the meaning of a story such as "The Revolutionist," for example, results from a conflict which is developed between the complex witness narrator of the story and the character he presents to the reader.

The conflict which is developed in "The Revolutionist" between the old and somewhat cynical narrator and the young, enthusiastic

revolutionist works on several levels. The most obvious of these is the difference in the political expectations of the two men. The extent of the young revolutionist's enthusiasm for the Party is illustrated, as DeFalco suggests, by the fact that though the young man has suffered very much in Hungary, his energy and his excitement remain untouched by the torture he has presumably endured.[1] The revolutionist's enthusiasm is framed by the narrator's unstated, but obvious doubts about the Party's chances in Italy, doubts which become more significant when placed in the historical context Hemingway had when he wrote the story in the early twenties. The narrator meets the revolutionist in 1919, and, as Hemingway explains in one of his several news dispatches concerning the Italian situation, Italian communism suffered a severe defeat in the following year. In 1920 the Fascisti "crushed the Red uprising with bombs, machine guns, knives, and the liberal use of kerosene cans to set the Red meeting places afire, and heavy iron-bound clubs to hammer the Reds over the heads when they came out."[2] Hemingway's evaluation of the Italian communist seems of some relevance here too:

> Uninspired by the vinous products of their native land, the Italian communist cannot keep his enthusiasm up to the demonstration point for any length of time. The cafés close, the "Vivas" grow softer and less enthusiastic, the paraders put it off till another day, and the Reds who reached the highest pitch of patriotism too soon, roll under the tables of the cafés and sleep until the bartender opens up in the morning. Some of the Reds, going home in a gentle glow, chalk up on a wall in straggling letters, "VIVA LENIN! VIVA TROTSKY!" and the political crisis is over . . . .[3]

When the political situation in Italy is kept in mind, the young revolutionist's belief that Italy "is the one country that every one is sure

of" and that it "will be the starting point of everything" (157) seems not simply enthusiastic, but rather foolish and ill-informed. The narrator's doubts, on the other hand, seem both well-founded and wise. Though the narrating present of "The Revolutionist" is not explicitly developed, the indirection with which the narrator presents much of the sketch causes the narrator's cynical tone to be more evident than it might be otherwise. The fact that the sketch begins and ends with the narrator's mention that the events of his story happened in the past may suggest that, like the reader, the narrator is thinking back to the incident from a point in time late enough so that he knows of the Fascist victories of the early twenties.

A major reason for the failure of the communists in Italy is implicit in the outlooks of both men. The young revolutionist is enthusiastic not only about world revolution but also about the beauty of Italy. The narrator tells the reader, "He was delighted with Italy. It was a beautiful country, he said. The people were all kind. He had been in many towns, walked much, and seen many pictures. Giotto, Masaccio, and Piero della Francesca he bought reproductions of . . ." (157). The beauty of Italy and of Italian art with which the young man is so taken is really the beauty of the nation's Christian past. As a result, the revolutionist's great respect for the products of this heritage forms a basic contradiction to his desire for world revolution by an atheistic communist party which has as a major goal the destruction of the traditional. This contradiction is aptly symbolized by the fact that the reproductions of the Old Masters which the revolutionist buys are wrapped in a copy of Avanti ("Forward"), the official

organ of the Italian socialist party.* The failure of the communists in Italy is also implicit in the narrator's quiet and unenthusiastic feeling about the Party. His unexcited and rather cynical attitude is an antithesis of what is involved in the idea of violent world revolution.

The contrast which develops between the narrator and his young acquaintance seems at base a result of their difference in age. The revolutionist's enthusiasm and energy is basically not a matter of ideology, but is rather a result of the romanticism of youth. At the end of the sketch when the narrator gives the boy addresses of comrades in Milan, the young man is not particularly interested. "He thanked me very much, but his mind was already looking forward to walking over the pass . . . . He loved the mountains in the autumn" (158). The revolutionist seems basically more interested in experiencing the beauty of the world than in changing society. The narrator's pessimism, on the other hand, represents the usual sort of doubt with which elders view the schemes of youth, doubts which, at least in this case, are solidly based.

The difference between the narrative structure of "The Revolutionist" and the narrative structure of a simple witness narration like "The Old Man at the Bridge" is one of degree. While both stories use narrators who present interesting central characters, the relationship between the narrator of "The Revolutionist" and the character he

*A double irony may be suggested by the fact that from 1912-1914 Mussolini was the editor of Avanti and was responsible for much of its rise to popularity. The very newspaper which the young man reads carries within it, thus, a suggestion of the force which is destroying the take-over for which the young man is so enthusiastic.

presents is more complex than the comparable relationship in the Spanish Civil War story. In "The Old Man at the Bridge" the reader simply views the old man's plight and the soldier's attempt to help him. No conflict of views is developed and no significant personal similarities or contrasts are suggested, aside from the obvious fact that both the soldier and the old man are affected by the war. In "The Revolutionist," on the other hand, the reader sees meaningful conflicts and similarities both in the views and in the personalities of the two characters, and these conflicts and similarities become, perhaps, the major emphasis of the story.

In "An Alpine Idyll," "The Light of the World," and "A Canary for One" the relationship between the narrator's situation and the central character's situation is developed further than it is in "The Revolutionist." Though these stories are of varying complexity, the basic structure of all three is the same. In each story the narrator, accompanied by another character, is travelling somewhere. These characters meet other characters with whom they talk and from whom they hear an interesting tale. Much of the meaning of all three stories is determined by the relationships which are discernable between the situations in which the narrators and their companions find themselves and the tales which are told to them.

At first glance, "An Alpine Idyll," the simplest of the three stories, seems to be little more than a harsh satire of the traditional pastoral view of peasants. As Carlos Baker explains, however, "An Alpine Idyll" is not simply about the peasant and his wife. "Its subject, several times emphasized early in the narrative, is 'not ever doing

anything too long.'" When the story of the peasant and his wife is revealed, "the idea of the 'unnatural' and the idea of 'not ever doing anything too long' are both driven home with a special twist of the knife. For the peasant has lived too long in an unnatural situation; his sense of human dignity and decency has temporarily atrophied. When he gets down into the valley . . . he sees how far he has strayed from the natural and the wholesome, and he is then deeply ashamed of himself."[4] As Baker suggests, the skiers, too, have stayed in the mountains too long, so long that they are no longer able to enjoy one of the good things of life. The narrator himself explains that it "was too late in the spring to be up in the Silvretta . . . . We had stayed too long . . ." (344). The story of the narrator and his companion, and the story of the peasant form a reciprocal thematic relationship. On one hand, the story of the peasant gives a startling emphasis to the lesson the skiers have learned. On the other hand, the mood of doing things too long which the narrator's story sets up is an apropos frame for the gruesome tale of the peasant's mistake. In "An Alpine Idyll" the reader's attention is split between the narrator's situation and the peasant's situation, and his understanding of the story involves his perception of the meaning which results from the juxtaposition of the two.

As is true in "An Alpine Idyll," in "The Light of the World" the experiences of the witness narrator and his companion, and the tale which is related to these characters during the narrative, exhibit a common theme. The story of Steve Ketchel, whose own father "shot him down like a dog," and of his fight with Jack Johnson, "that black son of a bitch from hell," takes the form of a devil's victory over Christ,

of a triumph of the powers of darkness over "the greatest, finest, whitest, most beautiful man that ever lived . . ." (338). This pattern--the victory of the darkness over the light--is also evident in the experiences the narrator and his companion have during the story. As Young explains, during "The Light of the World" the youthful narrator of the story comes in close contact "with things a young boy who stayed at home would normally not meet--with things that the conventions governing the average boyhood do not define or present answers for . . . ."[5] As DeFalco suggests, the experiences of the narrator and Tom with the hostile barman and with the strange congregation at the station can be interpreted as one part of the loss of innocence which the boys are undergoing, that is, as one part of a symbolic triumph of darkness.[6] Like "An Alpine Idyll," "The Light of the World" develops a reciprocal thematic relationship between the experiences of the narrator and his companion and the story which is related during the narration. On one hand, the story of the "devil's" victory emphasizes the theme of the loss of innocence which informs the story of the two boys. At the same time, the experiences of the two boys with the angry bartender and with the prostitutes and the effeminate cock serve as an appropriate frame for the mock battle of good and evil which is related by the two prostitutes.

As is true in "An Alpine Idyll" and "The Light of the World," a full appreciation of "A Canary for One" depends on the reader's understanding of the relationships that exist between the narrator's situation and the tale which is told by the character whose actions the narrator witnesses. In addition, however, "A Canary for One" makes

frequent use of techniques which render it one of the most complex and interesting of Hemingway's short works.

"A Canary for One" is ostensibly concerned with a rich, middle-aged American lady who is travelling to Paris on a train. In the lit salon compartment of the train the American lady meets two fellow Americans--the narrator and his wife--and during their journey together she tells them how she put a stop to her daughter's love affair with a well-to-do young Swiss because of her belief that "No foreigner can make an American girl a good husband" (340). The canary the lady is travelling with, she explains, is a gift for her heart-broken daughter who still, two years later, "doesn't care about things." Insofar as this story is concerned with the American lady, it is a portrait of a parochial and self-righteous middle-aged widow. Her bungling obtuseness, which is obvious in nearly everything she does, is perhaps best evidenced by the paltriness of the gift with which she hopes to raise her daughter's spirits, a gift which also, ironically, is a perfect symbol of the kind of caged life the daughter presumably lives.

"A Canary for One," however, is only partly concerned with the American lady and the story she tells. At least as much of the reader's attention is concerned with the similar plight of the narrator. As John S. Rouch explains, "The broken romance of the American woman's daughter" is for the narrator "a sad corollary for his own broken marriage."[7] The similarity between the situation of the narrator and his wife and of the American girl and the Swiss engineer is not stated explicitly until the final line of the story when the reader finds out that the American couple is returning to Paris "to set up separate

residences" (342). There are, however, many suggestive details during the narrative which keep the final line from being much of a surprise. For one thing, the daughter's love affair and the story of the American and his wife are similar in significant ways. Just as the daughter falls in love with a man from Vevey in the Fall, the American husband and his wife spend their honeymoon in Vevey in the Fall. Both relationships are destroyed, and the American husband's view of things during the story shows that he has not been able to adjust to the destruction of his marriage any more than the girl has been able to forget the loss of the Swiss engineer.

As several critics have noted, Hemingway effectively employs the device of "objective epitome" in this story in order to dramatize more fully the mental state of the narrator. As the narrator looks out of the windows of the train, he notices many details which are clearly symbolic reflections of his own psychological state. Some of these symbolic details have been discussed by critics. Both DeFalco and John S. Rouch, for example, mention that the narrator's observation of the "farmhouse burning in a field" with the "bedding and things from inside the farmhouse . . . spread in the field" is a symbolic reflection of the narrator's awareness of his own ruined "home."[8] The fact that a farmhouse is involved makes the scene even more significant, for the destruction of a farmhouse suggests, as does the destruction of a marriage, the death of fertility and creativity. DeFalco mentions that the wreck which the narrator happens to notice when his wife and the American lady are talking about the honeymoon in Vevey acts as a startling symbolic epitome of the failure of the honeymoon's

promise.[9] The burning farmhouse and the wrecked train, however, are only the most obvious of such symbolic details. "A Canary for One" probably makes more frequent use of objective epitome than any other of Hemingway's short works. Early in the story, as the narrator looks out the window of the train, he sees "dusty trees and an oiled road and flat fields of grapes, with gray-stone hills behind them" (337). The narrator's awareness of the gray and dingy dullness of this scene epitomizes his sad depression. Trains frequently pass through the least picturesque sections of cities, but even when the reader might expect a bit of beauty, this narrator fails to notice it. As the train leaves Marseilles, for example, the narrator sees "the switch-yards and the factory smoke . . . . the harbor with stone hills behind it and the last of the sun on the water" (338). The narrator notices only the smoke and the dying of the light and fails to notice whatever color the sunset is making. Just after the narrator describes the burning farmhouse, he sees several Negro soldiers. He explains, "The train left Avignon station with the negroes standing there. A short white sergeant was with them" (338). Though this situation has no specific relationship to the destruction of the narrator's marriage, the narrator's awareness of the incident indirectly epitomizes his unhappiness and pain. The obvious racial imbalance of the situation and the fact that the men are American soldiers in a foreign country suggests the pain and unhappiness which result from bigotry and from the violence of military involvement. The narrator's observation of other details suggests that a war has only recently been concluded. As the train nears Paris, for example, the narrator explains that "The fortifications were levelled but grass had not grown,"

and he wonders if things are "still done" the way they were when he was last in Paris. The fact that a war has recently ended suggests why the narrator and his wife are just now returning to Paris. Further, the narrator's observation of the ruined fortifications epitomizes his painful consciousness of the approaching end of his embattled marriage. The narrator's perception of the lack of grass reflects his present deadness, his failure thus far to readjust and begin a new life.

Several devices in addition to objective epitome add to the dramatization of the narrator's situation in "A Canary for One." In the first place, the fact that the narrator looks out the window as much as he does is suggestive. In Hemingway's fiction characters frequently stare out of windows when they are under great emotional stress of one sort or another, and their staring is often emblematic of the fact that things are not well with them. Characters stare in this way, for example, in "An Alpine Idyll," "Cat in the Rain," and "In Another Country." The amount of time the narrator just sits and stares in "A Canary for One" suggests that his preoccupation with his problem is especially profound. The American husband's staring also makes those instances when he does listen and take part in what is occurring inside the compartment especially important. Significantly, he first listens carefully to what is being said when he hears the American lady ask, "Is your husband American too?" It is as though the narrator's painful consciousness that he will soon no longer be a husband makes him particularly aware of anything which relates to his role as married man. During the exchange between the two women--the first which is directly presented to the reader--the American lady tells the wife about her

daughter's love affair and its conclusion. The conduct of the narrator's wife during the discussion is suggestive and has hearing on the narrator's plight. When the American lady explains how she took her daughter away from the Swiss engineer, the wife only asks, "Did she get over it?" The wife's failure to give even limited agreement to the American lady's contention that foreigners don't make good husbands for American women is also suggestive. The narrator pays attention to what the two women say as long as the conversation is concerned with marriage, and he is aware, no doubt, of the implications of what his wife says and does not say. When the topic of conversation does change, the narrator's attention fades until he is once again staring out the window. The waning of the narrator's attention is indicated by the indirectness of his presentation of the American lady's comments about her maison de coutoure.

The only other conversation of any length to which the narrator listens begins when the American lady comments, "Americans make the best husbands . . ." (340). Again the narrator tunes in when the question of marrige is brought up, and, again, he listens as long as the conversation is concerned with the subjects of love and marriage. As is true in the earlier conversation, the wife's comments are suggestive. When the American lady mentions that the honeymoon in Vevey "must have been lovely," the wife replies "It was a very lovely place." When the American lady mentions how nice the hotel where the newlyweds stayed must have been, the wife answers, "We had a very fine room and in the fall the country was lovely" (341). In both cases, the wife answers in a way which suggests her desire to avoid even the implication that

there is anything to regret about the forth-coming separation. The husband is conscious of the meaning of his wife's evasions, and his awareness is indicated by the fact that during the conversation he notices an automobile wreck and feels the need to say aloud, almost as if in answer to the American lady's questions, "Look.. . . .. There's been a wreck" (341).

The extent of the separation of the narrator and his wife is suggested both by what happens in the compartment and by the way in which the narrator describes what is going on. In the first place, there is no communication between the husband and the wife. Generally the narrator ignores what the women are saying. In the two instances when he actually does join the conversation, the wife does not respond in any way to what he says. In the second place, the narrator does not mention either that he is married or that his wife is present in the compartment until the story is half over. Chronologically, in fact, almost three-fourths of the time covered in the husband's narration has passed before the reader is told of the wife's presence. When the narrator does talk of his wife, he never calls her by name. She is "my wife" at least fifteen times in two pages, and the awkwardness of the repetition suggests the lack of personal closeness the two feel. At the end of the story when the characters separate, the narrator mentions that "my wife said good-bye and I said good-bye to the American lady." The narrator's avoidance of "we said good-bye" gives a final emphasis to the complete separation between himself and his wife.

One aspect of the narrative strategy of "A Canary for One" which has not been dealt with is the way in which unusual sentence construction

is used in order to maintain the reader's awareness that the narrator is inside a moving train looking out. One of the most obvious of the unusual sentence constructions occurs at the beginning of the fourth paragraph. The narrator explains, "There was smoke from many tall chimneys--coming into Marseilles . . ." (337). The inverted structure of the sentence suggests the way things would be observed by a passenger looking out a train window. The narrator sees first the smoke, then the chimneys, and he deduces from these perceptions that the train is coming into a city. A similar device is used as the train is coming into Paris. The train crosses a river and goes through a forest and then passes "through many outside of Paris towns." Again, the strange construction is determined by the attempt to reproduce the specific order of the narrator's perceptions. The train and, thus, the eyes through which the reader watches the scene move first through "outside of Paris" and then into Paris itself.

Other examples of the use of diction and sentence construction are less obvious. In the first paragraph of the story the narrator looks out the window of the train and tells the reader that "there was a cutting through red stone and clay, and the sea was only occasionally and far below against rocks" (337). The use of "occasionally and far below" instead of another, less unusual construction is not accidental. If the narrator were to use variations like "the sea was far below against rocks, only occasionally" or "only occasionally was the sea far below against rocks," the reader would receive a solid picture of the sea hitting rocks. The fact is, however, that from the viewpoint of a passenger on a train, the sea is not a constant solid reality, it is only a reality

occasionally and far below when there is a break in the land through which the train is moving. In the third paragraph the narrator mentions that the American lady "pulled the window-blind down and there was no more sea, even occasionally." Once the window is shut off, the sea ceases to exist for the train passengers. As has been suggested, devices like these maintain the reader's awareness that the narrator is on a train. Further, however, the awareness of movement such devices create, when combined with the narrator's frequent mention that the train is "near Paris," "much nearer Paris," "outside of Paris," "coming into Paris" emphasizes the narrator's painful consciousness that he and his wife are constantly moving closer to their final separation.

One other strange construction ought to be mentioned. As the train pulls into Paris, the narrator explains, "All that the train passed through looked as though it were before breakfast" (339). The narrator's comment is a projection not only of his before-breakfast physical nausia but also of his psychological reaction to the death of his marriage. Further the mention of the before-breakfast nausia emphasizes the fact that the psychological or spiritual state of the narrator of "A Canary for One" is reflected in the cycle of the day. As the train moves toward Paris, light is extinguished for the narrator both literally and metaphorically. At the end of the story, the darkest part of the night has ended, just as the worst part of the experience of unhappy marriage. However, neither literal dawn or psychological "dawn" has arrived.

As has been suggested, "A Canary for One" is similar to "An Alpine Idyll" and "The Light of the World" in its development of relationships between the situation of its narrator and the situation which this narrator witnesses. At the same time, however, there are significant

differences between "A Canary for One" and structurally similar stories. "A Canary for One" differs from previously discussed witness narrations, for example, in the manner in which the reader perceives the relationships between the narrator and the other characters. In "An Alpine Idyll" and "The Light of the World" the similarities between the situations of the narrators and the tales the narrators are told are not, as far as the reader is aware, perceived by the characters themselves. Both stories are understandable only because of the reader's perception of certain abstract similarities between the two situations. In "A Canary for One," on the other hand, the narrator is aware of the similarities between his situation and the one he hears about. He is conscious not only of the relevance of the story the American lady tells to his own situation, he is also conscious of the irony involved in the fact that the American lady tells her story to him and his wife. Further, the narrator makes clear his consciousness of the relationships which are formed between his story and the American lady's story at the same time that these relationships are being formed. The result is that the reader not only finds out about two situations which are related in an abstract manner, but he watches the one situation impinge on the other both literally and thematically. The reader, in other words, not only perceives parallels between the story of the young American girl and the story of the narrator, he also sees how the American lady's relation of her daughter's story intensifies the narrator's plight.

Like previously discussed complex witness narrations, "The Mother of a Queen" and "My Old Man" develop relationships between their narrators and their central characters. Unlike other witness narrations,

however, both these stories use narrators whose reliability is sometimes questionable. As a result, while both stories are in some ways less subtle and less tightly knit than "A Canary for One," both create more complex relationships between their narrators and the reader.

"The Mother of a Queen" is largely concerned with the relationship which is developed between Paco, a homosexual matador and the narrator who portrays him.[10] To the extent that the story is concerned with Paco, "The Mother of a Queen" is a rather conventional portrayal of homosexuality, made unusual only by the fact that the effeminate young bullfighter is a member of what is usually considered one of the most manly professions. Paco is vain, stingy, and thoughtless, and he seems far less adept at doing what needs to be done than at rationalizing his laziness. When notice is received that his mother's bones have been dumped on the public boneheap, Paco rejoices, "Now she is so much dearer to me. Now I don't have to think of her buried in one place and be sad. Now she is all about me in the air, like the birds and the flowers. Now she will always be with me" (416). Insofar as "The Mother of a Queen" is about Paco, the reader's judgement generally coincides with the narrator's. "What kind of blood is it," Roger wonders, "that makes a man like that?"

The portrayal of the narrator of "The Mother of a Queen" and the presentation of his reactions to Paco, however, are at least as important as the characterization of Paco himself. The opening lines of Roger's narrative, in fact, set up a division in the reader's attention which is developed throughout the story:

> When his father died he was only a kid and his manager buried him perpetually. That is, so he would have the plot permanently. But when his mother died his manager thought they might not always be so hot on each other. They were sweethearts; sure he's a queen, didn't you know that, of course he is. So he just buried her for five years. (415)

The ambiguity of Roger's references to Paco, his father, and the former manager causes the reader to be at least as conscious of the man speaking as he is of the men referred to, and this consciousness of both narrator and central character is maintained throughout the story. In a sense, "The Mother of a Queen" is two stories. On the one hand, the narrative concerns some of Roger's experiences during those years when he was employed by the young matador. On the other hand, the story portrays Roger's attempt to relate these experiences to someone who is not fully acquainted with Paco. In stories like "The Revolutionist" and "A Canary for One" the narrating present is generally invisible, and the reader's attention is split between the witness narrator as he was during the events he describes and the events themselves. In "The Mother of a Queen," however, that part of the reader's attention which is directed to Roger is split between Roger as a participant in the acting present and Roger as narrator.

Both the way in which Roger talks to Paco in the acting present and the way he talks about the matador in the narrating present suggest something about Roger of which he himself is probably unaware. Roger's interest in the burial of Paco's mother is, after all, somewhat excessive. Though Paco tells Roger to "keep out of my business," Roger repeatedly exhorts the matador to "Do your own business" and "see

you look after it." When the final notice about the mother's bones arrives, Roger is furious: "you said you'd pay that and you took money out of the cash box to do it and now what's happened to your mother? My God, think of it! The public boneheap and your own mother. Why didn't you let me look after it? I would have sent it when the first notice came" (416). The matador again tells Roger, "It's none of your business. It's my mother," but Roger scolds Paco the way a mother might scold a disobedient child. When Paco resists Roger's anger by sentimentalizing his negligence, Roger concludes their argument in a rather suggestive way. He says, "I don't want you to even speak to me" (416).

The way in which Roger talks about Paco's failure to bury his mother emphasizes the implications of the womanish way in which he talks to the matador. Roger explains that after the first notice came, he told the matador to "let me attend to it, Paco. But he said no, he would look after it. He'd look after it right away. It was his mother and he wanted to do it himself" (415). When the second notice arrived, Roger again urged Paco to look after it, but, Roger complains, "Nobody could tell him what to do. He'd do it himself when he got around to it" (415). After the third notice, Roger explains, "he said he would look after it. He went out with the money and so of course I thought he had attended to it" (416). Paco's conduct is obviously aggravating, but as is true of the way in which Roger talks to the matador, the condescending way in which Roger talks about Paco comes to sound more and more like the prating of an irritated parent. Roger's manner of speaking in "The Mother of a Queen" suggests, in other words, that there are

two mothers of the queen in the story. One, of course, is the old woman whose bones lie on the public boneheap; the other is the motherly narrator of the story.

"The Mother of a Queen" is directly concerned with its ostensible subject--the burial of Paco's physical mother--for about half its length. The rest of the story concerns Roger's demand of the six hundred pesos which Paco owes him. The implications of the first half of "The Mother of a Queen"are emphasized during the second part of the story by the brief fits of petty vanity with which Roger attempts to indicate his superiority over the highly paid matador. For example, when Roger finally leaves the matador, he gets Paco's car out to go to town. "It was his car but he knew I drove it better than he did," Roger explains. "Everything he did I could do better. He knew it. He couldn't even read and write" (418). As is true throughout the story, Roger's anger with Paco is both understandable and justified, but as is true in other instances, the petty self-congratulation with which Roger vents his anger and with which he remembers it for his listener causes the reader to become almost as conscious of the effeminacy of the substitute mother of the queen as he is of the effeminacy of the queen himself.

In his role of substitute mother, Roger finds himself in a situation somewhat parallel to that of Paco's real mother. Paco seems as unconcerned about his manager as he is about his mother's bones, and he illustrates this lack of concern in both cases by his lack of willingness to spend money. When Paco finally offers Roger twenty pesos to stay, Roger calls the matador a "motherless bitch," gets out of the car,

and leaves. The particular epithet Roger chooses is suggestive. According to Roger, Paco is a motherless bitch because he has treated his mother's bones without respect. At the same time, though Roger is not conscious of the implication, his leaving Paco renders the boy a "motherless bitch" a second time.

In contrast to many of Hemingway's witness narrations, it is clear during "The Mother of a Queen" that the narrator is speaking to a listener.[11] Though the listener in "The Mother of a Queen" is not highly developed, Roger's direct addresses to his audience and the overall tone of his narrative keep the reader conscious that the story cannot be viewed as a simple reminiscence. The listener in "The Mother of a Queen" is a man who is at least slightly acquainted with Paco. He knows enough about the matador so that Roger is surprised, or can feign surprise, that he does not know that Paco is a "queen." The listener is probably not Spanish, since Roger feels it necessary to explain that "you never had a mother" is "the worst thing you can say to insult a man in Spanish" (419). There are at least two ways in which the kind of relationship which is set up between Roger, the listener, and the reader can be described. On one hand, the listener can be thought of as an acquaintance of the ex-manager, and the reader can be thought of as standing behind and to one side of the person who is being addressed in much the same way that the narrator of a central-intelligence narration stands. More simply, however, the listener can be thought of as the reader, who merely suspends his disbelief and imagines he is talking with Roger somewhere. In either case, the characterization of the listener results in the undermining of the narrator's fictional

authority. In stories such as "The Old Man at the Bridge" and "A Canary for One," the relationship between narrator and listener is not developed. The reader seems simply to look at a representation of the narrator's private thoughts or memories. Because this sort of narrator is not personally involved with anyone as he narrates his story, he has no motive for purposely being unreliable as teller. Whatever unreliability is evident in this kind of story, in other words, is a product of the narrator's limited understanding of the events of the acting present. When a dramatic relationship between the narrator and his implied listener is developed, on the other hand, the reader must view the narrator as involved in the process of telling one character about another, and when this is the ease, the narrator does have a motive for distorting events as he relates them. The narrator may modify events, in other words, because he wishes to justify and interpret his conduct for his listener. It would be surprising, really, if a narrator like Roger in "The Mother of a Queen" did not attempt to present his actions in the best possible light, especially since he is telling about a man he now considers an enemy.

Once the reader sees the potential extent of Roger's unreliability and once it becomes elear that the character traits which Roger portrays Paco as having--vanity, effeminacy, and so forth--are traits which characterize Roger as well, it is diffieult to avoid considering the possibility that the "mother" of the "queen" is as mueh a homosexual as Paco is. Since Roger narrates the story, it is not surprising that no sure evidence of such a relationship is given. There are, however, details of Roger's narration which might suggest such a conclusion.

It seems notable, for example, that when Roger reveals that Paco is a "queen" and that the matador and his former manager were "sweethearts," he seems comparatively nonchalant about the basic fact of the homosexuality. It is possible, of course, that Paco's homosexuality is fairly common knowledge and it is also possible that Roger is only apparently nonchalant about the information, but the narrator's lack of concern about the fact might imply more. Even when Roger does appear to censure homosexuality, his condemnation is qualified. "There's a queen for you," he says, "You can't touch them. Nothing, nothing can touch them. They spend money on themselves or for vanity, but they never pay. Try to get one to pay" (419). This censure seems to result not so much from a disapproval of homosexuality per se, as from Roger's knowledge that queens like Paco don't pay their debts. Finally, since Roger is the successor of the manager with whom Paco was "sweethearts," it is difficult to avoid wondering whether employment as Paco's manager requires duties unrelated to the corrida.[12] Though there is no sure evidence of a homosexual relationship between Roger and Paco, enough implications are included in the narrative to support the suggestion that there may be not only two "mothers" in "The Mother of a Queen," but two "queens" as well.

"My Old Man" makes use of a relationship between its narrator and the situations the narrator witnesses which is even more complex than the comparable relationship in "The Mother of a Queen." Unlike other witness narrations, "My Old Man" is primarily concerned with showing the actual process of character development. While such stories as "The Light of the World" and "A Canary for One" show characters for

only a brief moment during what the reader presumes is a long period of development, "My Old Man" shows events which span large portions of the lives of the characters it portrays. "My Old Man" dramatizes the changes which take place in the young, colloquialized narrator of the story and in the narrator's all-too-human father. The way in which these changes interlock creates a particularly dynamic narrative structure.

The most obvious character development in "My Old Man" is young Joe Butler's loss of innocence. One of the earliest chronological incidents in the story--Holbrook's calling Joe's father a "son of a bitch"--begins a diminution of the boy's image of his father which continues over the next few years. As Joseph DeFalco mentions in his excellent discussion of "My Old Man," the extent of Joe's growth toward adulthood is reflected in the degree to which the boy's unquestioning faith in his father weakens.[13] The climax of Joe's growing awareness of the corruptness of adults, the event which "takes the kick out of all of it" for him, is the fixing of the race between Kzar and Kircubbin. As DeFalco suggests, when Joe calls George Gardner a "son of a bitch" for his part in the fixing of the race, "he has at the same time unknowingly applied the same imprecation to his own father. George has not done anything that the father has not already done in Milan."[14] By showing the destruction of what DeFalco calls Joe's father-hero, "My Old Man" charts the growth of a young boy's awareness not only that evil exists in the world, but that it often exists very close to home.

The change in young Joe from innocent boy to disillusioned youth

is reflected by the story's use of narrative unreliability. Unlike most of Hemingway's involved narrators, Joe Butler at times misunderstands what he sees and, as a result, misrepresents things that are happening. Early in the story, for example, as Joe and his father sit with "Holbrook and a fat wop," the older Butler asks his son to go buy him a Sportsman. Though Joe is not aware that there is an ulterior motive involved in this request, the reader understands that the boy is sent away so that he will not know about the crooked dealings his father is involved in. Other instances of Joe's misinterpretation of things are even more obvious. At one point in the story, for example, Joe compares Paris and Milan:

> Paris was an awful big town after Milan. Seems like in Milan everybody is going somewhere and all the trams run somewhere and there ain't any sort of a mix-up, but Paris is all balled up and they never do straighten it out. I got to like it, though, part of it, anyway, and say, it's got the best race courses in the world. Seems as though that were the thing that keeps it all going, and about the only thing you can figure on is that every day the buses will be going out to whatever track they're running at, going right out through everything to the track. (195)

The boy's failure to understand that what appears to be confusion is really complex organization and his attempt to explain Paris by relating what he sees to the very limited world with which he is acquainted nicely illustrates Joe's innocence. As he grows, Joe's understanding of what goes on around him becomes more complete, and, as a result, he becomes less susceptible to such misinterpretation. At St. Cloud, for example, the boy does not understand that when his father and George Gardner talk they are making arrangements concerning the fixed race.

Joe does know, however, that "something big was up because George is Kzar's jockey" (198). Though his knowledge is incomplete, Joe is a good deal closer to understanding the truth at St. Cloud than he is in Milan.

As is true in "The Mother of a Queen," "My Old Man" makes a distinction between its narrator's actions in the acting present and his attempts to explain his past to a listener in the narrating present. As Joe tells his story, it becomes clear that he is still in a state of change. The last events of his narrative--his father's attempt to lose weight and his death in the steeplechase--occur not long before Joe's narration of these events, and little psychological growth has occurred in the interim. Though Joe's awareness of evil grows a great deal during the events of the story, his adjustment to what he learns is not complete at the time when he tells of these events. The very first words of "My Old Man"--"I guess looking at it now"--reflect not only the fact that "now" the boy is older and wiser, but also the fact that at the time of the narrating present Joe can only "guess" how things really are. The boy's use of such expressions as "Gee, it's awful" during his narrative suggests that while in some ways he is far more emotionally aware than another boy his age might be, in many ways he is still quite young.

The growth of young Joe Butler's awareness of evil is only one of several significant character developments which take place in "My Old Man." One of the central ironies of the story is that as Joe's understanding of the complexity and the fallibility of the adult world becomes more complete, the central representative of that world, Joe's

father, increasingly overcomes the very weakness which disillusions the boy. Having participated in the crookedness which brings about Joe's loss of faith in the adult world, Butler buys Gilford, goes through the painful process of getting into shape, and as a result of hard work, courage, and talent, rides Gilford to victory in his first race. As DeFalco suggests, Joe's father is engaged "in a 'pursuit race' . . . for he must keep ahead of the ominous 'fat' which heralds old age and the subsequent loss of his means of existence."[15] The winning of third place in the 2500 meter race, however, represents a momentary victory in this pursuit race, a victory which is achieved only as a result of a kind of physical and spiritual regeneration on the part of the older Butler. Ironically, while the loss of Joe's faith in his father brings about his fall from innocence, Butler's regeneration is a result in large part of his love for his son and his realization that something must be done about the growing boy's education. At least one of the reasons why Butler buys Gilford, the story suggests, has to do with his desire to get "a decent stake" so that Joe can go "back there to the States and go to school" (202). Thus, as Joe loses his innocence, his father regains some of his, and the changes the two characters undergo are, in a very real sense, a result of what they see happening to each other.

The simultaneous character developments of Joe and his father are nicely exemplified by the change which occurs in their reactions between the two races which are presented in the narrative. Before the race between Kzar and Kircubbin, the young narrator describes Kzar's beauty: "This Kzar," he explains, "is a great big yellow horse that looks just like nothing but run. I never saw such a horse. He was

being led around the paddocks with his head down and when he went by me I felt all hollow inside he was so beautiful. There never was such a wonderful, lean, running built horse" (197). When the race is over, Joe feels "all trembly and funny" inside as a result of his tremendous emotional involvement in the race, and when he finds out that the race was fixed, the extent of his involvement results in the depth of his disillusionment. Joe's father, on the other hand, does not seem at all emotionally involved in the big race, even though he profits considerably from it in a financial way. His only comment about the race is that George Gardner is "a swell jockey." The reactions of the two characters to Gilford and his first victory, however, are quite different. The loss of faith in the adult world which Joe suffers as a result of Kzar's defeat renders him less able to become emotionally involved with horses. As a result, his feelings about Gilford are comparatively controlled. He is "fond" of Gilford, but as his description of the Irish jumper suggests, his enthusiasm for the horse is tempered: "He was a good, solid jumper, a bay, with plenty of speed on the flat, if you asked him for it, and he was a nice-loooking horse, too" (202). Though the boy says that Gilford is as good a horse as Kzar, it is clear that Joe is feigning enthusiasm for the horse because of his love for his father. The elder Butler, on the other hand, is not detached where Gilford is concerned. When he takes third place in Gilford's first race, he is "all sweating and happy," and, Joe tells the reader, he "was excited, too, even if he didn't show it" (203).

Through his exposure to crooked racing the young narrator of "My Old Man" loses much of his innocence. As certain aspects of his

narration indicate, however, the change in Joe is only partially a loss. As Joe grows away from childhood, his values mature, and an appreciation of honest human accomplishment replaces his blind, passionate enthusiasm for animals. As long as he is innocent, Joe's primary interest is in horses, and this interest is reflected in the way in which he looks at a horse race. As the horses "come pounding past" during the race at St. Cloud, for example, Joe sees that "Kzar was way back . . . this Kircubbin horse was in front and going smooth" (199). At the end of the race, Joe explains, "Kzar came on faster than I'd ever seen anything in my life and pulled up on Kircubbin," but as they are neck and neck "they passed the winning post and . . . Kircubbin had won" (199). During the months previous to the Prix du Marat, Joe watches his father work and sweat to get ready to ride, and the significance for Joe of his father's struggle is suggested by the fact that he begins his narrative with a presentation of it. As a result of what he sees and learns from his father's courage and hard work, Joe's view of things changes, and his way of looking at a race reflects this change. When the horses come pounding by during the Prix du Marat, Joe does not look at Gilford, but, instead, hollers "at my old man as he went by, and he was leading by about a length and riding way out, and light as a monkey, and they were racing for the water jump" (203-204. Italics mine). As long as he is a child, Joe's innocence makes him unaware of the men controlling the horses he is interested in. As a more mature youth, Joe comes to see that horse races are run by men, and that in the real world the most significant accomplishments as well as the most significant failures are those of men, not those of

animals.

As Butler sits at the barrier before the Prix du Marat, Joe looks over and sees him sitting in his black jacket "with the white cross." Though the young narrator is not conscious of the symbolism, the reader understands that the white cross is perfectly fitting. As the father sits at the barrier, he has not only triumphed over his own weakness, but he is about to undergo the ultimate sacrifice in his attempt to better the life of his son. In "My Old Man" Joe and his father accomplish a double victory. The boy is victorious over ignorant innocence, the man over weakness and selfishness. This double victory, however, lasts only for a moment, and Joe is almost immediately forced to come to another shocking realization about human weakness. He is forced to face the fact that in the real world men must die, and that a man's death can come just at that moment when he does not deserve to die. Further, Joe learns that no matter what sacrifices a man undergoes, his fellow men often will not know either that a victory occurred or care about the man who accomplished it. As Joe says when the men call his father a crook, "Seems like when they get started they don't leave a guy nothing" (205).

NOTES TO CHAPTER IV

1. See DeFalco, 89.

2. Ernest Hemingway, The Wild Years, ed., Gene Z. Hanrahan (New York, 1967), 183-184.

3. Hemingway, The Wild Years, 184.

4. Baker, Hemingway: The Writer as Artist, 120.

5. Young, Ernest Hemingway: A Reconsideration, 57.

6. See DeFalco, 81-88.

7. John S. Rouch, "Jake Barnes as Narrator," Modern Fiction Studies, XI (Winter, 1965-66), 362.

8. See Rouch, 363; and DeFalco, 175-176.

9. See DeFalco, 175.

10. The term "queen" refers to "a male homosexual who plays the female role," especially one who is popular with "homosexuals who play the male role," see Harold Wentworth and Stuart Berg Flexner, Dictionary of American Slang (New York, 1960), under "queen."

11. Benson touches on this question. He explains that an "explicit audience consciousness" contributes to the "theatrical effect of Hemingway's work." Sometimes appearing in the work itself and sometimes assumed to be the reader, "an audience is prerequisite to the meaningful presentation of the protagonist's ordeal" (Benson, 71). However, Benson confines his exemplification of the device to mentioning that this "relationship with the reader more often develops in the nonfiction . . ." (Benson, 71-72), and to pointing out one instance of it in A Farewell to Arms.

12. The existence of a homosexual relationship might also suggest a more satisfactory reason for Roger's special fury over Paco's overly generous treatment of his young countryman.

13. See DeFalco, 56-62.

14. DeFalco, 61.

15. DeFalco, 58.

CHAPTER V

PROTAGONIST NARRATION

As was suggested in Chapter II, the distinction between witness and protagonist narration which this study uses is based not on the narrator's "importance" in the story in which he appears, but on what he and the reader take to be his purpose in narrating. Because Joe Butler believes he is telling the story of his father and because the American husband is primarily interested in telling about the middle-aged American lady, both "My Old Man" and "A Canary for One" are classified as witness narrations. A story is called a protagonist narration, on the other hand, when it employs a narrator who sees the presentation of his own story as his primary function. Though this distinction is generally useful, like almost any critical distinction, it is not adequate in every case. In such works as Chapter XIII of In Our Time ("I heard the drums coming . . . .) and "In Another Country," for example, it is not only difficult, but misleading as well, to say that the narrator ostensibly presents either his own story or the the story of another character.

On first reading, Chapter XIII of In Our Time may seem primarily concerned with Luis, the young matador who has gotten drunk on the morning of the day when he is to participate in a corrida. Upon careful examination, however, it becomes clear that the sketch is just as fully concerned with Maera and with its involved narrator as it is with Luis.

The reader's understanding of Chapter XIII depends upon his awareness of the indication in the final exchange of the sketch that Maera and the narrator are the other members of the trio of matadors which is scheduled to fight bulls "this afternoon."* After Luis dances away with the riau-riau dancers, Maera asks the narrator,

> And who will kill his bulls after he gets a cogida?
> We, I suppose, I said.
> Yes, we, said Maera. We kills the savages' bulls, and the drunkards' bulls, and the riau-riau dancers' bulls. Yes. We kill them. We kill them all right. Yes. Yes Yes.

As Hemingway explains in Death in the Afternoon, during a corrida the "matadors kill their bulls in turn in the order of their seniority . . . . If any matador is gored so that he is unable to return from the infirmary . . ." his bulls "are divided between the remaining matadors."[1] The fact that Maera and the narrator will kill those bulls Luis fails to kill indicates that both men are bullfighters.

Once it is understood that all three characters in Chapter XIII are matadors, it becomes clear that the sketch not only portrays the actions of an irresponsible young bullfighter, but that it develops a comparison of the ways in which two other matadors react to an increase in the danger of an already dangerous occupation. When Maera realizes that he may be forced to face more than two bulls, he is furious and apprehensive. The narrator, on the other hand, remains at least

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*Hemingway explains, "In the modern formal bullfight or corrida de toros there are usually six bulls that are killed by three different men. Each man kills two bulls" (Death in the Afternoon, 26).

outwardly calm in spite of his anger at Luis and in spite of whatever fear he has. The simplicity of his "We, I suppose" suggests both his recognition of the danger involved and his realization of the necessity for facing the danger calmly. The narrating present of the sketch is not developed, but the fact that the events of the narrative take place in the past might imply that the third matador's ability to control himself has allowed him to continue until the time of the narrating of the sketch without a fatal cornada.*

Unlike witness narrators, the narrator of Chapter XIII is ostensibly no more concerned with presenting the experiences of other characters than he is with relating experiences of his own. Unlike most protagonist narrations, however, Chapter XIII cannot be said to be primarily concerned with the narrator's story. Chapter XIII presents a single situation in which three characters are directly involved with each other and in which the actions of one character create the predicament in which the other characters find themselves.

The narrator of "In Another Country," like the narrator of Chapter XIII, can be thought of as either a protagonist or a witness. That this is the case is suggested by the lack of critical agreement about who the story's central character is. On one hand, Philip Young feels that "In Another Country" shows Hemingway "for once . . . not concerned so much with Nick. It is the major's pain that the story is about...."[2]

Joseph DeFalco, on the other hand, believes that the narrator is the central character and that the story is about his exposure to

*This idea is also suggested by the fact that in Chapter XIV of In Our Time (Maera lay still, his head on his arms . . . .) a matador named "Maera" receives a cornada and dies in the infirmary.

two modes of adjusting "to his own personal wounds and to the conflict implied in the knowledge that man is a victim of contingent forces."[3] In reality, it is unnecessary and misleading to think of "In Another Country" as being primarily about a single character. The story is best thought of as a kind of complex situation report which surveys the various ways in which several wounded soldiers adjust to their physical and psychic wounds.

Unlike the situation reports discussed earlier in this study, the events of the acting present of "In Another Country" take place over a fairly long period of time. Much of the story, in fact, is conducted through descriptions of actions which the narrator carried out habitually over a period of several months. The setting of the scene in the first paragraph of the story, for example, includes details which the narrator noticed during an entire fall. As the months pass during the story, the relationships which are set up among the various characters undergo changes, and as several critics suggest, the result of these changes is a learning experience on the part of the narrator.[4] As a result of his relationship with the young Italian soldiers, the narrator comes to understand that he is not a "hunting hawk" and that his adjustment to pain and fear will necessarily be different from theirs. As a result of knowing the major, the narrator comes to what Austin McGiffert Wright calls a realization "of the inevitability (or incurability?) of loss or pain even for those who have grown out of a belief in bravery."[5] He comes to see, in other words, that bravery is not simply a matter of how one reacts at the front, but that it is, rather a matter of how one faces the pains and losses of life in general. As Rovit suggests, "The

Major's agony and his heroic hold on dignity under the burden of his wife's sudden death--a dignity which does not place itself above showing emotion in basic physical ways--become an object lesson to Nick . . . ." He becomes "an exemplar of courage and of dignified resolution in meeting disaster."[6]

Unlike Chapter XIII, "In Another Country" carefully creates a differentiation between acting present and narrating present. Three times the fact that the narrator is looking back at a younger version of himself is made explicit. The narrator explains, for example, that his experiences took place "a long time ago, and then we did not any of us know how it was going to be afterward. We only knew then that there was always the war, but that we were not going to it any more" (269). The specific function of the story's development of its narrating present is difficult to see. The reader's consciousness that he is looking back over what seems a considerable period of time does give "In Another Country" a far away and long ago atmosphere similar to that created in "God Rest You Merry, Gentlemen." Further, the distinction helps to establish the story's thoughtful mood. In addition to these functions, however, the differentiation does not seem of particular importance.[7]

While there are far fewer protagonist narrations among Hemingway's stories than there are witness narrations, those stories which do fall within this category often have particularly interesting narrative strategies. The first thing the reader must understand about the narrative perspective of a protagonist narration is the nature of the

relationship which is created between the narrator as the reader sees him in the narrating present and the narrator as he appears in the acting present. A great deal of confusion can attend that reading of a protagonist narrative which fails to keep this differentiation in mind. In some protagonist narrations narrating presents are rendered nearly invisible, and the reader's attention is directed almost exclusively to the acting presents. In at least two stories, changes in the relationships between the reader, the narrator as teller, and the narrator as actor affect meaning. In still other protagonist narrations the relationships which are developed between narrating presents and acting presents are so dynamic that they account for considerable thematic content.

The narrating present of Chapter III of In Our Time ("We were in a garden at Mons.") is nearly invisible, and the reader's attention is directed almost exclusively to the acting present. Though the narrator of this sketch is usually identified with the speaker in Chapter IV ("It was a frightfully hot day."), the two narrators can easily be distinguished. While the narrator of Chapter IV uses an idiom which roughly corresponds to the "clipped upper class diction of Sandhurst" that Hemingway's friend Dorman-Smith probably used, the speaker in Chapter III is far less obviously British.[8] As Bridgeman explains, Chapter III "is considerably less radical in its dialect" than Chapter IV, "with fewer eccentricities of speech . . . . Just three words are used in a British manner: 'young,' as applied to a name, 'potted,' and 'awfully.' Yet an American could use each of them in this way without strain or affectation."[9]

The narrator of Chapter III presents a war experience in which he took part, and the quiet, almost shocked tone of his reminiscence suggests that the incident he is describing made a particularly strong impression on him. The narrator's mention that the German who is shot first is "The first German I saw" may even suggest that the experience at Mons is the narrator's introduction to war. That this might be the case is substantiated by the narrator's triple repetition of the fact that the "potting" of the German soldiers occurs in a garden. In addition to emphasizing the basic incongruity of the background, the repetition of "garden" may suggest that the deaths which the narrator is helping to bring about represent a loss of innocence not only for the surprised Germans who are killed, but for the narrator as well.

As Bridgeman explains, Chapter IV is told by a British officer "whose dialectical intensifiers--'frightfully,' 'absolutely,' and 'topping'--establish an ironic distance between the reader and the event that occasions the officer's schoolboy enthusiasm: the successful placement of a barricade across a bridge."[10] As Bridgeman implies, a major tension is developed in Chapter IV between the obvious enjoyment the narrator has and the deadly seriousness of the events in which he is involved.

The special emphasis on the narrator's British manner of speaking in Chapter IV, when combined with the narrator's use of the second person, suggests a further distinction between Chapter III and Chapter IV. While the narrator of Chapter III seems to be remembering his experiences, the narrator of the subsequent sketch is talking about the barricade with an unidentified listener. This difference in the

way in which the experiences of the two men are communicated emphasizes their different reactions to what they have seen. While the narrator of Chapter III recalls his experiences in shocked silence, the narrator of Chapter IV appears to enjoy telling about his adventures.

Though the narrators of Chapters III and IV are easily distinguishable in their attitudes and in the way they speak, Hemingway's juxtaposition of them in both in our time and In Our Time may imply that they are the same man. The fact that both speakers do use some of the same speech mannerisms--they both use the term "potted," for example--might suggest that the narrators of the sketches represent different stages in the development of a single character. The juxtaposition of the two sketches, in other words, may imply that though the narrator takes his initial war experiences quite seriously, later experiences result not only in his becoming accustomed to battle, but in his enthusiastic enjoyment of it.

Like Chapter III both "After the Storm" and "One Trip Across" focus much of the reader's attention on the acting present, and, even more fully than Chapter IV, both stories develop oral narrating presents which frame and modify their acting presents. Unlike previously discussed sketches and stories, however, "After the Storm" and "One Trip Across" utilize a change in "distance" between reader and narrator in order to effect thematic content.*

*Booth develops the concept of distance in The Rhetoric of Fiction. He explains that narrators "differ markedly according to the degree and kind of distance that separates them from the author, the reader, and the other characters of the story. In any reading

At the beginning of "After the Storm" a considerable distance is created between the story's protagonist narrator and the reader by a particularly effective combination of subject matter and phrasing. As is true in many of Hemingway's short stories, "After the Storm" employs what might be called a "running start." That is, the reader finds himself watching a series of events which has obviously been going on before the story begins. More clearly than in most stories, however, the kind of action which is underway in "After the Storm" is quite different from anything most readers have experienced. As "After the Storm" opens, the narrator is in the middle of a fight, being choked by an antagonist who seems to want to kill him. As the narrator explains, "He was choking me and hammering my head on the floor and I got the knife out and opened it up; and I cut the muscle right across his arm and he let go of me. He couldn't have held on if he wanted to" (372). It is the particular brutality of this fight, the degree to which the opponents seem willing to destroy each other which creates distance between the narrator and the reader, distance which is emphasized by the narrator's use of such rough-sounding, nonstandard phrases as "Everybody was too drunk to pull him off me."[11]

The distance between reader and narrator which is created in the first paragraphs of "After the Storm" is maintained and even extended by the sponger's subsequent actions and reactions. For one

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experience there is an implied dialogue among author, narrator, the other characters, and the reader. Each of the four can range, in relation to each of the others, from identification to complete opposition, on any axis of value, moral, intellectual, aesthetic, and even physical" (Booth, 155).

thing, the narrator fails to react to the basic violence in which he has been involved. Though he has been choked and though his head has been hammered on the floor, he mentions no pain. He doesn't even appear to be dazed by what has happened. As soon as the narrator is outside and away from those friends of his antagonist who come out after him, he seems to forget entirely about the fight. During the remainder of his narration he does not reflect on any aspect of the experience, nor does he speculate on its possible repercussions. The only other reference in "After the Storm" which even pertains to the events of the opening paragraphs occurs when the story is more than half over, and even this reference is offhand and indirect. The narrator merely mentions that "the fellow I'd had to cut was all right except for his arm" and that the whole thing "came out all right" (376). The narrator's nonchalance about the fight and its effects emphasizes the fact that he is a man for whom extreme physical violence is so normal as to be taken casually.

The narrator of "After the Storm" is also rendered unusual by his failure to evaluate his experience, to put what he sees into in any sort of overall perspective. After he escapes from the bar, finds his boat, and hides out for a day, the narrator goes out to explore the storm damage. His description of his procedure is illuminating:

> I seen a spar floating and I knew there must be a wreck and I started out to look for her. I found her. She was a three-masted schooner and I could just see the stumps of her spars out of water. She was in too deep water and I didn't get anything off of her. So I went on looking for something else . . . . I went on down over the sand-bars from where I left that three-masted

> schooner and I didn't find anything and I went on a long way. I was way out toward the quicksands and I didn't find anything so I went on. (373)

As the description of the three-masted schooner makes clear, even the sinking of a fairly large ship means nothing to the narrator, apart from its being a possible source of salvage. As the monotonous repetition of the phrase "I went on" suggests, one experience follows after another for the narrator, and aside from the possibility of simple personal gain, none of his experiences seems of any more significance to him than any other.

The distance which is created by the narrator's brutalized insensitivity is greatest when the narrator discovers the ocean liner which has sunk with almost five hundred people aboard. As Anselm Atkins explains, "The reader sees the wrecked ship through the eyes of the sponger, for whom that underwater graveyard is nothing but a fortuitous jackpot."[12] The only thing about the wreck that moves the sponger is the amount of booty involved, and as he tries again and again to enter the vessel, the only "disaster" he seems to notice is the fact that he has nothing strong enough to break through the porthold.

The difference between the way in which the narrator reacts to what he sees and the way in which the reader reacts is emphasized frequently during the narrator's attempts to enter the ship. For example, when the narrator dives down to the one porthole he can reach, he sees "a woman inside with her hair floating all out." He is forced to surface for air, but he goes down again: "I swam down and took hold of the edge of the porthole with my fingers and held it and hit the glass as hard as I could with the wrench. I could see the woman floated in the

water through the glass. Her hair was tied once close to her head and it floated all out in the water. I could see the rings on one of her hands . . . . I hit the glass twice . . ." (374-375). While the reader's attention is taken up by his shocked consciousness of the dead woman and by the attempt to imagine what she looks like, the narrator's vision moves almost immediately to the rings on the woman's hands.[13]

The implications of the narrator's lack of normal human sensitivity to pain and to the deaths of five hundred of his fellow men, and of his apparent inability to think about events except in the most basically pragmatic manner are emphasized by the frequent juxtaposition of the narrator and the scavenger birds which are "making over" the sunken liner when the narrator arrives. As the narrator skulls over the liner, the birds are all around him, and when he looks up to stop his nose bleed, he sees "a million birds above and all around" (375). As it gets dark, the narrator gives up trying to get into the liner. He explains, "The birds were all pulling out and leaving her and I headed for Sou'west Key towing the skiff and the birds going on ahead of me and behind me" (376). As Anselm Atkins suggests, this juxtaposition of the birds and the narrator emphasizes the similarities between the persistent and unthinking birds and the persistent, unreflective narrator.[14] Like the birds, the narrator is a predator who seems to survive by using his considerable strength and endurance in order to prey on other animals. He seems different from the birds, in fact, only in his failure to salvage anything from the wreck.

If "After the Storm" ended with the narrator's inability to salvage booty from the liner, it would be a vivid picture of a brutalized

and predatory Key West fisherman. The story does not end, however, as the narrator leaves the wreck. In the final portion of "After the Storm" the narrating present is developed and the result is a modification of the story's emphasis. During the first three-fourths of the story the existence of an oral narrating present is implied by the highly conversational tone of the sponge-fisherman's narration. His use of such phrases as "Brother, that was some storm" indicates that the narrator is speaking to an is being listened to by someone. During most of the story, however, this oral narrating present is completely overshadowed by the violence of the narrator's fight and by his investigation of the sunken liner. It is only during the final three paragraphs of the story that the conversation between the narrator and his implied listener becomes the primary focus of the narrative.

The reader begins to grow more aware of the narrating present when the narrator explains that after he returned from his unsuccessful attempt to enter the liner, the wind "came on to blow and it blew for a week" (376). During the first three-quarters of the story the time gap between the events of the acting present and the telling of those events is only implicit. When the narrator begins to telescope time, however, the reader grows more aware of the time lag, and as a result, of the speaker who is reminiscing about the wreck.

The reader also becomes more fully aware of the narrating present of "After the Storm" when he sees the narrator attempting to evaluate the experiences he has already presented. The narrator's frequent repetition of certain aspects of the shipwreck suggests that though the narrator is much less sensitive to pain and death than

most men are, he has not forgotten the disaster. The moment of collision seems particularly to affect the narrator. Twice he mentions that the crew "couldn't have known they were quicksands" and three times he refers to the fact that the captain must have ordered the crew to "open up the ballast tanks" (376, 377). While the story makes it clear that the sponger has been affected by the wreck, however, it is obvious that his basic nature has not changed. That this is the case is indicated both by the fact that his interest in the shipwreck is largely professional and technical, rather than human, and by the way in which the story ends. "Well," the narrator explains, "the Greeks got it all. Everything. They must have come fast all right. They picked her clean. First there was the birds, then me, then the Greeks, and even the birds got more out of her than I did" (378). The final juxtaposition of the birds and the narrator and the use of "picked her clean" to describe the actions of the Greeks reestablishes and re-emphasizes the picture of the narrator as primitive predator which is set up in the first three-fourths of the story. Though the incident of the shipwreck affects the fisherman, it does not alter the fact that, like the birds and the jewfish, he is at base an animal.

The change in narrative perspective in the last quarter of "After the Storm" also involves the development of the narrator's relationship with his implied listener. Frequently during the last part of the story the narrator addresses the listener directly. He explains, for example, that there are "Plenty of fish now though; jewfish, the biggest kind. The biggest part of her's under the sand now but they live inside of her; the biggest kind of jewfish. Some

weigh three to four hundred pounds. Sometime we'll go out and get some. You can see the Rebecca light from where she is" (377). As is true in "The Mother of a Queen" and "My Old Man", the implied listener in "After the Storm" is not specifically identified or characterized, and the result is that the reader identifies himself as the listener. This identification is emphasized in the final paragraph of the story when the narrator asks the implied listener whether he thinks "they stayed inside the bridge or do you think they took it outside?" (378). Since the reader finds himself trying to answer the question, he finds himself involved, as it were, in conversation with the narrator. The development of the relationship between narrator and implied listener may result in certain thematic implications. For one thing, as the reader becomes increasingly aware of his position as the listener to whom the narrator is speaking so congenially, it becomes increasingly difficult for him to view this potential fishing companion as a man greatly different from himself. The more the reader's implied involvement with the narrator is developed, in fact, the more like the reader the narrator seems to become; and as the reader comes to see the narrator as a man much like himself, it grows increasingly difficult to avoid the suggestion that, like the sponger, the Greeks, and all the other living things in "After the Storm," the reader is basically a predator. The reader may differ from the narrator in the degree to which he is sensitized to experience and he may be more sophisticated socially and intellectually than the sponger is, but whatever differences do exist are matters of degree, not kind. Surely the reader is as much like the narrator as the narrator is like the birds.

"One Trip Across" is generally not treated as a short story in critical discussions. Since Hemingway incorporated it into To Have and Have Not, the story has usually been approached as a part of the longer work. This study reverses the usual procedure for several reasons. In the first place, there has been almost unanimous agreement among critics that as a novel To Have and Have Not is a failure. This critical consensus is given special weight by Hemingway's own statement that the book is not really a novel: "The thing wrong with 'To Have and Have Not' is that it is made of short stories. I wrote one, then another, but it was short stories, and there is a hell of a lot of difference."[15] While there is general agreement about the failure of To Have and Have Not as a whole, however, it is obvious that many portions of the book are beautifully written and that in general the work represents Hemingway's attempt to move technically into new areas. In order that at least some of To Have and Have Not might receive the critical attention it deserves, this study discusses "One Trip Across" and "The Tradesman's Return"--two stories which were published before incorporation into the "novel"--and it analyzes one chapter of the book which, though not published separately, stands alone as a short story.[16]

As critics have generally noted, there are a great many similarities between "After the Storm" and "One Trip Across." Both stories take place in or around Key West and both create protagonists who make their living by the sea. Perhaps the most important similarities between the two stories, however, concern their narrative strategies. Like "After the Storm," "One Trip Across" develops an oral narrating present which, when juxtaposed with the events of the acting present,

modifies the effect of the narrative.

"One Trip Across" begins with a narrator-to-reader question similar in effect to the question near the end of "After the Storm." Harry, the narrator of the story, asks, "You know how it is there early in the morning in Havana with the bums still asleep against the walls of the buildings; before even the ice wagons come by with the ice for the bars?" Just as in "After the Storm" the reader finds himself attempting to answer the narrator's question about the captain and crew, the reader of "One Trip Across" finds himself attempting to answer Harry's question, and again the result is the implicit involvement of the reader-listener in a conversation with the narrator. The fact that the reader probably does not know what Havana is like does not detract from the illusion of involvement because Hemingway includes enough highly descriptive details during the first paragraph of the story so that the reader can create an approximation of the picture which Harry presumes he has. The illusion of intimacy which is developed in the first paragraph is maintained during the narrative by the narrator's familiar style and by his intermittent direct addresses to the reader.

The distance between reader and narrator in "One Trip Across" is also minimized by the way in which Harry speaks. Like the speech of the sponge fisherman in "After the Storm," Harry's speech is colloquial. At the same time, however, Harry uses nonstandard sentence structure and diction far less frequently and far less obviously than the sponger does, and this careful limiting of colloquial language in "One Trip Across" causes Harry's narrative to have effects

similar to those of Jerry Doyle's narration in "Fifty Grand."* Because Harry does sound like a fisherman, the reader is willing to trust Harry's judgement about fishing and related matters. At the same time, because Harry does not sound too much like a fisherman, the reader finds it relatively easy, at least during the first half of the story, to understand and sympathize with Harry's attitudes.

Once the reader has been made aware of the fact that he is listening to the narrator, "One Trip Across" continues with relatively few direct allusions to the narrating present. Only about ten times in the following sixty pages is the reader directly addressed or questioned and the result is that the reader's attention is directed almost exclusively to the acting present. Except for The Sun Also Rises, in fact, "One Trip Across" is the longest of Hemingway's narratives which is both involved and dramatic. As is true in The Sun Also Rises, nearly all of "One Trip Across" is carried on through the direct presentation of conversation and through the description of the outward appearances of events. The reader is presented with a few of Harry's ruminations, but these account at most for only three of the story's sixty-three pages.

The dramatic method in "One Trip Across" is a direct reflection of the kind of character who is narrating. In some of Hemingway's dramatic fiction the reader is not presented with involved speculations

*When Harry becomes emotional, he uses two particular speech mannerisms: he frequently says "all right," and he uses "some" for emphasis in phrases like "Some nigger," "Some Mr. Johnson," and "Some Chink." These mannerisms, however, do not emphasize the fisherman's general background; rather, they help to individualize him.

about characters or events because of the author's apparent desire to present his story "objectively." In "One Trip Across," however, the presentation of speculation and reflection is limited because the character who narrates the story does not speculate or reflect The infrequency of the story's presentation of unvoiced thoughts, emotions, and memories, in other words, is not simply a result of Hemingway's desire to exclude undramatic information, it is also a function of the kind of narrator Hemingway has created.

The particularly unspeculative and unreflective manner in which Harry approaches experience has several effects on "One Trip Across." For one thing, it results in a certain kind of narrative reliability. As the reader listens to Harry's narration, he becomes more and more aware that Harry makes all his judgements and draws all his conclusions on the basis of what he perceives, and, particularly, on the basis of what he sees. The reader is nearly always presented with both the conclusions Harry draws and with the perceptual evidence on which these conclusions are based. Early in the story, for example, Harry watches a Negro and a man in a chauffeur's duster attack the three Cubans with whom he has just been talking. At one point during the battle, Harry sees Pancho shooting at the attackers with his lugar: "He hit a tire on the car because I saw dust blowing in a spurt on the street as the air came out, and at ten feet the nigger shot him in the belly with the Tommy gun, with what must have been the last shot in it because I saw him throw it down . . . ."(7).* The scene is presented exclusively

*Since the revisions which were made between the original publication of "One Trip Across" and "The Tradesman's Return" and their inclusion in To Have and Have Not have no effect on narrative perspective,

by means of the outward appearances of the action, and even the simple conclusions Harry does draw--that a bullet hits a tire, that it was the Negro's last shot--are given a particular authority by Harry's exacting presentation of the basis on which he has drawn them. The manner in which Harry seems to think of things happening "because" he perceives their effects emphasizes his refusal to present anything that has not been completely verified by his unaided senses. The overall extent of Harry's reliance on what he sees is suggested by the fact that in the nonconversational portions of the first fifteen pages of "One Trip Across" alone, some form of "to see," "to watch," or "to look" is used at least fifty times. The frequency with which such verbs appear in the story is illustrated by Harry's introduction of Eddy:

> Then as I looked up, I saw Eddy coming along the dock looking taller and sloppier than ever. He walked with his joints all slung wrong.
>
> . . . . . .
>
> Eddy looked pretty bad. He never looked too good early in the morning; but he looked pretty bad now." (8-9. Underlining mine.)

Harry's apparent presumption that in order to portray what happens he needs simply to tell in detail what he sees creates in the reader an almost complete trust in the accuracy of the picture Harry presents. Because those conclusions which Harry does draw from his perceptions seem perfectly simple and logical--at least during the

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and since the stories are almost unavailable except in early issues of Cosmopolitan and Esquire, this study uses the 1937 Scribner's edition of To Have and Have Not as text. Parenthetical references in the text are to this edition.

first half of the story--the reader comes to trust Harry's judgement as well as his ability as an observer.

The trust which is created in the reader by Harry's reliability during the first part of "One Trip Across" results in the effectiveness of the change in reader-narrator distance which occurs in the second half of the story. During his dealings with Mr. Johnson, Harry is a model of dependability, patience, and honesty. His straightforwardness during the fishing expedition and his failure to feel sorry for himself when Johnson runs out without paying result in a great deal of respect on the part of the reader for the fisherman. Once Mr. Johnson has run out on Harry, however, the fisherman's actions become increasingly violent, and the reader's attitude toward Harry is modified.

Harry's first violent action is his hitting Eddy in the face. The fisherman uses his anger at Eddy for getting him mixed up with Mr. Johnson as a cover for his not wanting a "rummy" along when he picks up the Chinamen. Though hitting Eddy seems to Harry both necessary and logical, it is, nevertheless, something of an unpleasant surprise to the reader. It gives the reader his first indication that when Harry's reasoning tells him that he is threatened, he will unhesitatingly use whatever violence he feels is necessary in order to extricate himself from the danger. The effect of this incident is emphasized by Harry's own feeling about it. "But I felt bad about hitting him," Harry explains, "You know how you feel when you hit a drunk" (38). The fact that the reader probably does <u>not</u> know "how you feel" helps to begin the extension of reader-narrator distance which occurs during the

remainder of the story.[17] When Harry discovers that Eddy has stowed away, he is again "sorry," but this time he feels bad because he plans to kill Eddy. Harry's conclusions seem to him quite inescapable--he wants safety from arrest; Eddy poses a threat to this safety; therefore, Eddy must be done away with--but, again, while the reader understands the basis for Harry's decision, he finds the conclusion unpleasant. The divergence between the reader's reactions and Harry's becomes greatest when Harry kills Mr. Sing. In Harry's eyes the murder of at least one Chinaman in unavoidable. He must kill Mr. Sing, he explains to Eddy, "To keep from killing twelve other chinks . . ." (55). As is true in earlier instances, the reader understands the basis for Harry's decision. At the same time, however, the cold-blooded murder which results from Harry's logic is shocking, even repulsive. The tremendous reader-narrator distance which is effected by Harry's murder of Mr. Sing is given a special emphasis by the fact that even as he describes the killing itself, Harry continues to address his listener with the same supposition of intimacy with which he addresses him earlier: "But I got him forward onto his knees and had both thumbs well in behind his talk-box, and I bent the whole thing back until she cracked. Don't think you can't hear it crack, either" (53-54).

While "After the Storm" uses a change in reader-narrator distance in order to suggest that man is essentially a predator, "One Trip Across" extends the distance between Harry and the reader in order to emphasize the degree to which Harry's misfortunes brutalize him. During the first part of the story Harry shows himself to be a competent and likeable man, and the result is that the reader trusts and admires him. As

Harry's financial security disappears, however, those same qualities which make the fisherman trustworthy and admirable--his courage, competence, and strength--make him deadly. It is the intimacy which is established between the narrator and the reader-listener at the beginning of the narrative that makes the results of Harry's misfortunes particularly effective. Were the reader placed at as great a distance from Harry as he is from the sponger in "After the Storm," he might still be surprised at the fisherman's brutality, but because the reader comes to know and respect Harry at the beginning of "One Trip Across," the fisherman's desperate attempt to maintain his independence and safety becomes all the more powerful.

In "Now I Lay Me" and "The Gambler, the Nun, and the Radio" complex relationships between acting present and narrating present are developed, and in each story an understanding of these relationships is of particular importance for a full realization of what Hemingway accomplishes. "Now I Lay Me" has usually been thought of as merely the least important of that trio of stories--"Big Two-Hearted River" and "A Way You'll Never Be" are the others--which portray Nick Adams' attempts to adjust to his traumatic war experiences. And while in some ways "Now I Lay Me" is not as skillful a story as these other two, it is nevertheless a good deal more interesting technically than has been previously understood.[18] Critics have generally agreed that "Now I Lay Me," as Rovit says, is a "direct recounting of [Nick's] convalescence in Milan after the Fossalta wound . . . ." According to the usual view, the story does little more than portray the way in which

Nick lies on the floor of a room in Italy and thinks about events of his past in order to divert his mind from what Rovit calls "dangerous preoccupations that might carry him over the thin edge."[19] In reality, the usual view of the story oversimplifies what is actually occurring during the narrative, and the result is that a certain dimension of the story has generally been overlooked.

"Now I Lay Me" does not simply present Nick in the acting present reviewing his youthful experiences and talking with John. During "Now I Lay Me" three "Nicks" are developed, and Hemingway is careful at all times to distinguish adequately among them. There is, of course, the Nick of the acting present who lies awake in a room in Italy, listens to the silkworms eating, and discusses marriage with John. Secondly, there is the youthful Nick whose experiences are habitually recalled during the nights in Italy by the Nick of the acting present. Finally, there is the Nick of the narrating present who, though not as immediately obvious as the other Nicks, is developed in considerable detail. The reader originally becomes aware of the Nick who is narrating the story as a result of several explicit differentiations between the acting and narrating presents, the first of which occurs in the opening paragraph of the story. Nick explains how he lay on the floor of the room "that night" and "did not want to sleep because I had been living for a long time with the knowledge that if I ever shut my eyes in the dark and let myself go, my soul would go out of my body" (363). He then draws attention to the narrating present by suggesting that since "that night" his beliefs have been modified: "So while now I am fairly sure that it would not really have gone out, yet then, that

summer, I was unwilling to make the experiment" (363). In addition to making the differentiation between Nick as narrator and Nick as actor explicit, this comment suggests interesting information about Nick. It is clear that Nick is somewhat more fully recovered in the narrating present from the shock of his wound than he was "that night." At the same time, however, his statement implies that even at the time of the narration of the story he has not fully recovered from what happened to him. He is, after all, only "fairly sure" that his soul would not have gone out, and his lack of complete confidence implies that some apprehension concerning his memories remains. An even more suggestive differentiation between narrating present and acting present ends Nick's narrative. Nick explains that John came "to the hospital in Milan to see me several months after and was very disappointed that I had not yet married, and I know he would feel very badly if he knew that, so far, I have never married" (371). Again, the distinction between present and past is made explicit, and again, the implication is that Nick has not fully adjusted to having been wounded. Though marriage never does "fix up everything," as John believes it does, the final emphasis on Nick's not marrying seems to imply that though Nick's psychic health has improved, he is still unable to face the psychological strains which marriage necessitates.

The development of the Nick who is narrating is also brought about in less obvious, but ultimately more significant ways. "Now I Lay Me" does not merely show the Nick of the acting present remembering fishing trips and parental disunity, as most critics suggest. Almost without exception it is Nick as narrator who is doing the remembering. That

this is the case is illustrated in the second paragraph of the story:

> I had different ways of occupying myself while I lay awake. I would think of a trout stream I had fished along when I was a boy and fish its whole length very carefully in my mind; fishing very carefully under all the logs, all the turns of the bank, the deep holes and the clear shallow stretches, sometimes catching trout and sometimes losing them. I would stop fishing at noon to eat my lunch; sometimes on a log over the stream; sometimes on a high bank under a tree, and I always ate my lunch very slowly and watched the stream below me while I ate. (363. Underlining mine.)

As the italicized verbs suggest, the temporal relationship between the fishing which is being remembered and the actual remembering changes. At the beginning of the paragraph, the Nick of the narrating present is remembering how during the nights in Italy he would remember fishing trout streams as a younger man. As the description continues, however, the acting present disappears and the reader sees Nick as narrator remembering the fishing. The kind of memories the reader views are presumably the kind of memories Nick reviewed "that night" on the floor and on other nights in Italy, but the actual remembering that is being carried on takes place in the narrating present, not in the acting present. A similar series of changes in tense occurs when Nick describes how, on particularly bad nights,

> I tried to remember everything that had ever happened to me, starting just before I went to the war and remembering back from one thing to another. I found I could only remember back to that attic in my grandfather's house. Then I would start there and remember this way again, until I reached the war.
>
> I remember, after my grandfather died we moved away from that house . . . . and I

> remember those jars from the attic being thrown in the fire. . . . and I remember the snakes burning in the fire in the back-yard. (365)

Again, Nick begins by remembering the way in which he passed the long nights in Italy. As he thinks about what he did on those nights, however, he begins to remember in the narrating present those same events he remembered during especially bad nights in Italy.

The fact that the remembering which is being done in "Now I Lay Me" is generally confined to the narrating present is also indicated by the overall structure of the story. As the story begins, the Nick of the acting present is described as lying on the floor listening "to the silk-worms eating" and dropping through the mulberry leaves. As the story makes clear, the fact that Nick is listening to the sounds outside his room indicates that when the narrative opens he has been lying awake for a long time and has already gone through the process of recalling those memories which the narrative subsequently reviews. Having described the various things he would think about to pass the long nights in Italy, the Nick of the narrating present explains, "when I could not remember anything at all any more I would just listen. And I do not remember a night on which you could not hear things . . . ." On this night "I listened to the silk-worms" (367). In other words, though the memories which are reviewed during "Now I Lay Me" represent the kinds of things Nick thought about after being wounded and, in particular, the thoughts he has already reviewed before the reader first sees him on "that night," the actual remembering that occurs during the story is carried on by the narrator in the narrating present.

When the story's careful, consistent development of its narrating present is recognized, it is difficult to avoid suggesting the possibility that in the narrating present Nick is attempting to get through a difficult night and is using the same process that he once used to pass the nights in Italy. The only difference between what Nick is doing during "Now I Lay Me" and what he did in Italy, in fact, is that during the narrating present Nick not only remembers his past, but explicitly remembers the remembering he carried on in the acting present. Even the title of the story reinforces this idea. "Now I Lay Me" is an appropriate title not only because of its ironic suggestions of an innocence which has so obviously been lost, but also because the story itself represents the narrator's attempt "now" to stay awake until he is again ready to "make the experiment" of closing his eyes and facing the darkness.

That the Nick of the narrating present is remembering things in order to pass a difficult night is also suggested by a similarity between the way in which he thought about things in Italy and the way in which he thinks about things in the narrating present. As is illustrated again and again, during the nights in Italy Nick generally attempted to pass the time by remembering series of events, people, and facts. Often he remembered fishing up and down streams he had known in younger days, "fishing very carefully under all the logs, all the turns of the bank, the deep holes and the clear shallow stretches. . ." (363. Underlining mine.) On nights when he "couldn't fish" he tried "to pray for all the people I had ever known" and "to remember everything that had ever happened to me" (365). On those nights when he

could not even remember his prayers, he would "try to remember all the animals in the world by name and then the birds and then fishes and then countries and cities and then kinds of food and the names of all the streets I could remember in Chicago . . ." (367). One of the memorable things about the particular night Nick remembers during "Now I Lay Me," in fact, is that his conversation with John gave him "a new thing to think about and I lay in the dark with my eyes open and thought of all the girls I had ever known and what kind of wives they would make" (371). As is true during the nights in Italy, during the narrating present of "Now I Lay Me" Nick is engaged in the process of remembering series of things. For one thing, Nick reviews the series of things he did in order to pass the long nights in Italy. That this is what Nick is doing is suggested by the fact that the five paragraphs subsequent to the introductory paragraph of his narrative begin "I had different ways of occupying myself," "Sometimes," "Sometimes," "But some nights," and "On those nights." Further, each of these general ways of passing time is made up of series of facts, people, and events, and several of these are reviewed during the narrating present. Nick recalls, for example, the various kinds of bait he used as a boy. Finally, the way in which the story begins--the use of "That night"--suggests that the specific night in Italy during which Nick listens to the silk worms and talks to John is one of a series of nights which the Nick of the narrating present has been remembering before the story begins and which will continue after it ends.

Nick's plight during the narrating present is made more dramatic than it might be otherwise by the story's use of a technique similar

in effect to the technique of objective epitome. As Nick lies awake in the narrating present, he attempts to avoid thinking about the traumatic moment when he is "blown up" by reviewing various aspects of his past. Instead of disappearing, however, Nick's traumatic memory reasserts itself indirectly. At the end of his review of the kinds of bait he used to use, for example, Nick remembers that he once "used a salamander from under an old log . . . . He had tiny feet that tried to hold on to the hook, and after that one time I never used a salamander, although I found them very often. Nor did I use crickets, because of the way they acted around the hook" (364). As DeFalco suggests, the behavior of "the salamander and the cricket wriggling on a hook" is analogous to Nick's "crucified state of hyper-sensibility," a condition which is a result of Nick's war experience.[20] Just as in "A Canary for One" the American husband's sadness over the end of his marriage causes him to notice those particular details of the scene which suggest pain and disorder analogous to what he is suffering, Nick's fear of his traumatic memories in "Now I Lay Me" causes him to remember particular experiences which are analogous in one way or another to the event which has caused him so much pain. As Nick's review of his past continues, the moment of being wounded seems to force itself more and more fully into his consciousness, and the specific memories he recalls come to have more and more in common with the memory he wishes to avoid. When Nick recalls the burning of the specimen jars, for example, he remembers in particular "how they popped in the heat and the fire flamed up from the alcohol" (365). The burning and popping of the jars fairly clearly suggests the explosion and the fire which must have surrounded Nick on

battlefields in Italy. Nick's detailed recollection of his mother's destruction of his father's collections and the way in which the things went "all to pieces," serves as a symbolic parallel to the way in which Nick himself was shattered in the fire at Fossalta.[21]

In narrative structure as well as in subject matter "Now I Lay Me" is similar to A Farewell to Arms. In fact, along with "In Another Country," the story might be viewed as one of the seeds out of which the novel was developed. Like "Now I Lay Me," A Farewell to Arms creates a narrating present in which the narrator remembers his past, presumably in an attempt to make sense out of it. Further, the narration of the novel frames the events of the acting present with the same kind of thoughtful mood that is created in both "Now I Lay Me" and "In Another Country." Finally, there are significant similarities between the rhythm which develops in "Now I Lay Me" as a result of Nick's remembering one thing, then another, then another and the seasonal and psychological rhythms which inform A Farewell to Arms.

In light of the usual assumption that the structure and meaning of many of Hemingway's stories result at least in part from Hemingway's inability to keep his personal life out of his writings, any careful analysis of "The Gambler, the Nun, and the Radio" and "Fathers and Sons" may seem useless, even foolish to some critics. The obvious critical problems which are posed by the narrative strategies of these stories have generally been "explained" or ignored apparently on the assumption that whatever inconsistencies occur are a result of the fact that Hemingway is writing about his own life and is unable to maintain sufficient distance between himself and his protagonist. In reality,

however, to know that Hemingway used his personal life as the raw material for his fiction is not to solve the critical problems offered by his stories. The fact that a story contains elements of real life experience, after all, does not necessarily show that the author of the story is unimaginative or simplistic. Surely a complex narrative strategy can be constructed out of "real" events as easily as it can be constructed out of fully imagined events. To decide that careful analysis of a Hemingway story is useless because the story is based on events which actually happened and because Hemingway could not have been aware enough of what he was doing to use these events for more than thinly disguised sketches of his youth is to make assumptions about Hemingway which would seem absurd if made about any other writer of his stature. It seems only reasonable to suppose that a writer as serious in the exercise of his craft as Hemingway was would be able to work imaginatively with the relationships between his narrators and their experiences without unwittingly confusing his experiences with theirs.

One of the results of the assumption that much of Hemingway's fiction is little more than autobiography is that "The Gambler, the Nun, and the Radio" and "Fathers and Sons" have not been accorded the critical attention they deserve. "The Gambler, the Nun, and the Radio," for example, has been used primarily to supply critics with an additional example of themes which are felt to be more skillfully presented in other stories. Most critics do little more than agree with Young that the story exemplifies a standard code hero-Hemingway hero relationship. The Mexican gambler, Young explains,

> has a code to live by. The Hemingway hero [in this case Mr. Frazer], although he greatly admires this code, is not able to live by it. He is too tortured, too thoughtful, too perplexed for that . . . . The hero tries, but he cannot make it, and that is why the stories which most clearly present the code have a separate character to enact it. It is Cayetano (who is in much more pain . . . than Mr. Frazer) who does not show a single sign of his suffering.[22]

At first glance "The Gambler, the Nun, and the Radio" may not seem to belong in a discussion which deals with involved narrators. The narrator of the story not only seems uninvolved in the tale he tells, but he gives evidence of being editorially omniscient. He both presents and discusses Mr. Frazer's unvoiced thoughts and emotions, and he directly presents his own opinions about aspects of life in general. In spite of the fact that the narrator of "The Gambler, the Nun, and the Radio" is editorially omniscient, however, the tone of the story does give "the effect of first-person narrative," as Marion Montgomery suggests it does.[23] The narrator of "The Gambler, the Nun, and the Radio," in fact, can be shown to be a highly characterized and involved protagonist narrator, similar in several ways to the narrator of "Now I Lay Me."

That the narrator of "The Gambler, the Nun, and the Radio" is involved in the situation he describes is suggested by several things. In the first place, his manner of speaking frequently indicates not only that he knows about the hospital and about what went on among the characters, but that he was actually inside the hospital as a

patient. In the middle of the fourth section of the story,* for example, the narrator describes the views from the hospital windows: "Out of the window of the hospital you could see a field with tumbleweed coming out of the snow, and a bare clay butte" (472); from the other window, "if the bed was turned, you could see the town, with a little smoke above it, and the Dawson mountains looking like real mountains with the winter snow on them" (473). The use of the second person and of the phrase, "if the bed was turned," suggests that the narrator has personally looked out these particular windows. That the narrator's sojourn in the hospital was concurrent with the events of his narrative is indicated by another description in the same section of the story. "One morning," the narrator explains, "the doctor wanted to show Mr. Frazer two pheasants that were out there in the snow, and pulling the bed toward the window, the reading light fell off the iron bedstead and hit Mr. Frazer on the head. This does not sound so funny now but it was very funny then" (472-473). The narrator's comparison of the way the incident seemed "then" and the way it seems "now" indicates that he was present at the incident and took part in the "fun."

Once it is clear that the narrator in "The Gambler, the Nun, and the Radio" is involved in the tale he tells, it is necessary to ask who the narrator is, and when all the information is taken into consideration only one answer seems reasonable. When the reader examines what he

*"The Gambler, the Nun, and the Radio" is divided into nine sections, each of which portrays a different setting or a different time period. Often, the divisions between sections signal changes in style.

finds out about the narrator of the story and what the narrator tells him about Mr. Frazer, it becomes almost impossible not to see the two as the same character. For one thing, unless Mr. Frazer is the narrator, the involved narrator's presentation of the direct interior monologues of Mr. Frazer has no authority. It is possible for one character to talk about another character's thoughts and feelings, but the direct presentation of unvoiced thoughts is hardly likely. Further, if the involved narrator were a character other than Mr. Frazer, it would be difficult to explain why no one talks to him or about him or even mentions his name, particularly since he is always present during conversations between Mr. Frazer and other characters. The identification of the narrator and Mr. Frazer is also suggested by the fact that nearly everything of significance that the reader knows about the one he knows about the other. For one thing, both the narrator and Mr. Frazer play the radio all night long, and they go through a similar process of switching to more and more westerly stations until they have reached Seattle. Further, the overall narrator's description of what can be seen from the hospital windows indicates that he and Mr. Frazer had the same view. Since Mr. Frazer has a private room, the reader must presume either that there are two men in one private room or that the two men are the same man. Still another similarity is indicated by the narrator's mention that "Mr. Frazer had been through this all before. The only thing which was new to him was the radio" (480). As the narrator's comments about hospitals in general indicate, he, too, has been through it all before. There are, really, so many significant parallels between the narrator and Mr. Frazer that in the long run it is more

difficult to think of them as separate characters than to think of them as the same man.

Hemingway also suggests that the narrator and Mr. Frazer are the same character by using a type of description which applies simultaneously to both of them. One of these descriptions occurs when the narrator discusses the music that could be heard on the radio.

> The best tunes they had that winter were "Sing Something Simple," "Singsong Girl," and "Little White Lies." No other tunes were as satisfactory, Mr. Frazer felt. "Betty Co-ed" was a good tune, too, but the parody of the words which came unavoidably into Mr. Frazer's mind, grew so steadily and increasingly obscene that there being no one to appreciate it, he finally abandoned it and let the song go back to football. (473)

The description begins with the narrator in the narrating present speaking in general, and it ends with what the narrator has said being part of Mr. Frazer's thinking. A similar device is used at the conclusion of the story. As Mr. Frazer lies in bed and listens to the "Cucaracha," he thinks that the Mexican musicians "would go now in a little while . . . and they would take the Cucaracha with them. Then he would have a little spot of the giant killer and play the radio, you could play the radio so that you could hardly hear it" (487). The final line of the story can be thought of either as information volunteered by the narrator or as part of Mr. Frazer's thinking, and the vagueness of the referent suggests the oneness of the narrator and Mr. Frazer. The run-on construction gives a further emphasis to this oneness by interlocking Mr. Frazer's thoughts and the narrator's comment.

The reason for the narrator's objectification of himself in

"The Gambler, the Nun, and the Radio" is less clear than that the objectification occurs. Through a careful examination of the situation of the narrator in the narrating present, however, it is possible to suggest a reason for Hemingway's use of the device in this particular story. The fact that the narrator refers to himself in the third person almost eliminates the possibility that the narrator is simply remembering his past, as Nick does in "Now I Lay Me." If he were remembering, it would be difficult to understand why he would not, like Nick, think of himself as an "I." It would also be difficult to explain the purpose of those comments which are clear attempts on the part of the narrator to explain the past to someone other than himself. When the narrator mentions that Mr. Frazer's being knocked on the head with a reading lamp "does not sound so funny now but it was very funny then" (473), he is commenting in a way which suggests that he is telling his story to someone else. Even a comment such as "Everything is much simpler in a hospital, including the jokes" (473) has more the quality of an address than of a memory. That the narrator is telling his story to a listener might be suggested by his informal tone, but this seems unlikely too for there is no development of an implied listener during the story. Also, it is difficult to imagine telling a direct interior monologue of the type which is found in the final section of the narrative. The most satisfying description of the nature of the narrating present is suggested by the narrator's occupation. As is mentioned several times in the story, Mr. Frazer is a writer (his name--"phraser"--suggests his occupation nicely), and though it is never made explicit that the narrator is engaged in the process of writing during the story, no other

description seems as satisfactory. The fact that the narrator does some thinking during his narration--especially in the fourth section of the story--substantiates this conclusion, since, as the narrator explains, Mr. Frazer usually "avoided thinking all he could, except when he was writing . . ." (485).

If the narrator of "The Gambler, the Nun, and the Radio" can be thought of as engaged in the process of writing an account of his experiences, thematic, as well as technical relationships between the events of the acting present and the events of the narrating present become apparent. During the acting present Mr. Frazer comes to view life as a sort of surgical operation during which men, who refuse to be "operated on without an anaesthetic," avail themselves of several of a great many possible "opiums." These opiums make it possible for the user to forget, at least momentarily, that life has no meaning, that man is merely a creature at the mercy of haphazard forces. The various opiums make life endurable for the user either by giving him the illusion that what happens in the world is reasonable or by distorting his perception of the world so that he becomes temporarily blind to the pain and unreason with which it is filled. All the characters in the story make use of one or more opiums, and generally, the strongest and longest lasting of these anaesthetics become the occupations of the characters who use them. Sister Cecilia's opium, for example, is religion, and her use of this anaesthetic serves both as her occupation and as the basis for her interpretation of reality. Sister Cecilia's opium allows her to understand everything as a result of God's providential activity. Notre Dame wins the football game, for example,

because God will not let the opposition defeat "Our Lady." Cayetano's opium is also a means for ordering the world, though the order which gambling provides is less fully codified than the Christian order. As is true in the case of Sister Cecilia's opium, Cayetano's opium makes the world seem essentially reasonable and allows the believer to feel that sooner or later he will be rewarded for the pain he must endure. "If I live long enough," Cayetano explains, "the luck will change. I have bad luck now for fifteen years. If I ever get any good luck I will be rich" (483).

Like the other characters in "The Gambler, the Nun, and the Radio," the narrator has ways of ignoring nada. During the acting present Mr. Frazer plays the radio all night, and like the opiums of other characters, Mr. Frazer's listening to the radio represents an ordering of reality. At the same hour every night, Mr. Frazer listens to the "stations finally signing off in this order: Denver, Salt Lake City, Los Angeles, and Seattle" (479). He then begins the new day at precisely 6:00 in the morning with the "morning revellers" from Minneapolis. Like Sister Cecilia's religion and like Cayetano's gambling, the radio makes reality seem reasonable and understandable. It allows Mr. Frazer to live without thinking, without constantly facing the basic meaninglessness of things. During the narrating present the narrator uses a different opium, and, as is true of the opiums of other characters, this escape from nada is Mr. Frazer's occupation. As is true of Cayetano's gambling and Sister Cecilia's religion, Mr. Frazer's writing is an attempt to deal with the meaninglessness of life by giving the world the illusion of order. The narrator of "The Gambler, the Nun, and the

Radio" selects individual incidents from the mass of his experience and molds them into a single, meaningful whole. He is able, in other words, to give the relationships between the gambler, the nun, and the radio at least the illusion of meaning.

Even if the thematic implications of its form were ignored, "The Gambler, the Nun, and the Radio" would be interesting as an experiment with a new kind of narrative perspective. By having the narrator refer to himself as "Mr. Frazer," Hemingway effectively presents an involved narrator who is emotionally detaching himself from those events in which he was involved. As a result of his objectification of his past, this narrator is able to present both the unvoiced thoughts and feelings of his protagonist in the acting present and his own philosophic speculations in the narrating present, and still maintain both the fictional authority and the credibility usually associated with editorially omniscient narration.

The narrative strategy of "Fathers and Sons" is generally similar to the narrative strategy of "The Gambler, the Nun, and the Radio." As is true in the latter, in "Fathers and Sons" it is ultimately more difficult to think of the overall narrator and the protagonist as different characters than it is to identify them. That the editorially omniscient narrator of "Fathers and Sons" is the same person as the protagonist of the story he narrates is perhaps most clearly suggested by the story's use of "you" in passages such as the one in which Doctor Adams is first described: "Hunting this country for quail as his father had taught him," the narrator explains, "Nicholas Adams started thinking about his father. When he first thought about him it was always

the eyes. The big frame, the quick movements, the wide shoulders, the hooked, hawk nose, the beard that covered the weak chin, you never thought about--it was always the eyes" (489).* The use of the second person in this passage has the effect of identifying the narrator's experiences and Nick's. Because the narrator knows what things "you" noticed about Doctor Adams, and, later in the story, how "you" felt walking through the woods to meet Trudy, it becomes difficult to think of the narrator of "Fathers and Sons" as anyone except Nick. As is true in "Now I Lay Me," then, three "Nicks" are involved in "Fathers and Sons." First, there is the young boy who gets bitten by a squirrel while hunting with his father; who has intercourse with a young Indian girl in the woods; and who refuses to wear his father's underwear. Second, there is the "Nick" of the acting present who drives through the south with his young son. Finally, there is the "Nick" who narrates a story about himself.

As is true in "The Gambler, the Nun, and the Radio," in "Fathers and Sons" the narrator can be thought of as engaged in the process of writing his story, even though there is no explicit evidence that this is the case. For one thing, if the narrator were simply remembering his past, it would be difficult to understand the purpose of those comments which are attempts to explain to a listener things the narrator

*That the narrator is not simply moving more fully into the mind of Nick in the acting present is indicated by the fact that the passage distinguishes between the things Nick thinks about during the acting present and the information the narrator presents in the narrating present. In the acting present Nick thinks about his father's eyes, while in the narrating present the narrator describes those things which Nick generally did not think about.

already knows. On the other hand, the fact that no implied listener is developed, when combined with the story's use of such passages as the rhythmic description of Nick's intercourse with Trudy, makes it difficult to imagine that Nick is telling his story to someone. As is true in the case of "The Gambler, the Nun, and the Radio," what is probably the most satisfying explanation of the narrative perspective of "Fathers and Sons" is suggested by the fact that the protagonist of the story is presented as a writer. During his narrative Nick suggests more than once that though at the time of the acting present he could not write about his father because there were "Still too many people alive" who would be affected, he would write about him "later." Since his father's story--or at least part of it--is related during "Fathers and Sons," it seems possible to suppose that the "later" which is mentioned is the narrating present of "Fathers and Sons."

"Father's and Sons" differs from "Now I Lay Me" in its failure to maintain a consistent and careful distinction between Nick's actions and thoughts during the acting present and his thoughts during the narrating present. This lack of distinction, however, is functional more than simply as a means for suggesting the identity of Nick and the narrator. The story uses changes in tense in a way which effects smooth transitions from one part of Nick's past to another, and the overall result is that instead of presenting the narrator's review of a single situation, as "The Gambler, the Nun, and the Radio" does, "Fathers and Sons" reviews a series of experiences, thoughts, and memories which occur over a period of many years and which, when taken together, create for the reader an impression of the tenor of a man's entire life.

During Nick's review of past events, the reader comes to see a

psychological continuity between the basic patterns of Nick's experiences as a boy and his general way of looking at things as an adult. As the events of Nick's adolescence are presented, it becomes apparent that the boy's experiences with sex and hunting are closely related. That this is the case is made most evident, perhaps, by the consistent juxtaposition of Nick's sexual experiences with Trudy and the killing of squirrels. The pattern is also clear during the incident when Nick is hunting with his father. After Nick is bitten by the squirrel, he and his father discuss the word "bugger," which, Doctor Adams explains, is "a man who has intercourse with animals" (490). The fact that Nick's memories as an adult--both those in the acting present and those in the narrating present--are confined almost exclusively to those incidents in which sex and killing are combined or juxtaposed is probably best understood as the psychological pattern which developed as a result of Nick's experiences as a boy.

Once the implications of the generally similar narrative perspectives of "The Gambler, the Nun, and the Radio" and "Fathers and Sons" are recognized, one can see that Hemingway broadens the "boundaries" of involved narrative in two major directions. In such stories as "Fifty Grand" and "One Trip Across" he shows that involved narration can be as fully dramatic, as fully immediate in effect, as uninvolved narration. In both "The Gambler, the Nun, and the Radio" and "Fathers and Sons," on the other hand, he illustrates that an involved narrative can--with full fictional authority--make use of all of the privileges necessary for editorial omniscience.[24]

NOTES TO CHAPTER V

1. Hemingway, Death in the Afternoon (New York, 1932), 28.

2. Young, Ernest Hemingway: A Reconsideration, 58-59. Leo Gurko agrees with Young. "The narrator," he explains, "is too young and inexperienced, too little tested, to be more than a recorder of events." The story centers around the major, "who wills himself to life though he no longer believes in it and who absorbs the catastrophic blow of his wife's sudden death without disintegrating" (Gurko, 181).

3. DeFalco, 136.

4. See, for example, Rovit, 96-97; Benson, 145-146; and DeFalco, 129-136.

5. Austin McGiffert Wright, The American Short Story in the Twenties (Chicago, 1961), 402.

6. Rovit, 96-97.

7. Two discussions of "In Another Country" deal with the problem of the narrating present. In his dissertation, The Tragic Awareness of Hemingway's First-Person Narrators: A Study of The Sun Also Rises and A Farewell to Arms (which was written at Ohio University in 1966), Forrest D. Robinson finds that the narration of "In Another Country" represents the narrator's attempt to adjust to the wounds of life. According to Robinson, the incidents that the narrator recalls from his past "are expressive of his concern in the present. . . . the narrator has turned to the only method of healing available to him . . . the creative act of giving form and focus to his own condition of estrangement, as honestly and as precisely as he can" (Robinson, 37-38). The difficulty with Robinson's analysis is that there is no specific evidence to support a detailed explanation of the narrator's motives for thinking about his past. It seems just as likely, for example, that the narrator has adjusted to his experiences by the time of the narrating present as it is that he is attempting to adjust through telling the story. As Rosemary Stephens mentions in "'In Another Country': Three as Symbol," University of Mississippi Studies in English, VII (1966), "The narrator may be playing football at the very time he is telling the story, for all the reader knows" (Stephens, 81).

8. Fenton, 238.

9. Bridgeman, 205.

10. Bridgeman, 203-204.

11. In "Ironic Action in 'After the Storm,'" Studies in Short Fiction, V (Winter, 1968), Anselm Atkins mentions another aspect of the fight which can be thought of as creating distance. According to the narrator, Atkins explains, "the fight 'wasn't about anything, something about making punch' . . . . Yet for this nothing he is quite willing to fight and kill. There is a gigantic disproportion between the provocation and the subsequent fight, but the sponger is not bothered by it" (Atkins, 191).

12. Anselm Atkins, 190.

13. Atkins mentions the irony of the juxtaposition of the sponger's "matter-of-factness" and such details as the woman's face in the port hole. He explains that one of the most vivid of such juxtapositions involves the "'pieces of things' that float to the surface from a rupture in the hull. The sponger-scavenger never tells what the pieces were, but the reader knows . . . . The pieces obviously were parts of bodies mangled when the boilers exploded." The narrator's lack of emotion in the face of an incident as gruesome as this, Atkins suggests, puts the sponger "on a level with the birds" and dissolves "the staggering contrast between the petty loot he sought and the human remains on which the birds were feasting" (Atkins, 190-191).

14. See Atkins, 190-191.

15. Recorded by Robert Van Gelder in "Ernest Hemingway Talks of Work and War," New York Times Book Review (August 11, 1940), 2.

16. "One Trip Across" originally appeared in Cosmopolitan, CXCVI (April, 1934), 20-23, 108-122. It was revised and included as Part One of To Have and Have Not. "The Tradesman's Return" originally appeared in Esquire, V (February, 1936), 27, 193-196. It was revised and appears as Part Two of To Have and Have Not.

17. Philip Young feels that this incident is an indication of the fact that in To Have and Have Not Hemingway is showing off: "For the first time the uncomfortable feeling that one has in the presence of a poseur is really marked. When Hemingway writes, for example, 'I felt bad about hitting him. You know how you feel when you hit a drunk . . .' it is quite proper to reply, 'No. How does it feel to hit a drunk? Tell us how it feels to hit a drunk'" (Young, Ernest Hemingway: A Reconsideration, 100). Were the remark about hitting a drunk presented by an uninvolved narrator, Young's judgement might be more acceptable. Clearly, however, the comment is attributed to Harry, and there is little doubt that a man like Harry would not only know what it is like to hit drunks, but would presume that other men knew as well. That Hemingway was well aware of the importance of not being the kind of poseur Young suggests he is is

indicated by his reply to a similar charge by Aldous Huxley. "When writing a novel," Hemingway explains, "a writer should create living people; people not characters . . . . If the people the writer is making talk of old masters; of music; of modern painting; of letters; or of science then they should talk of those subjects in the novel. If they do not talk of those subjects and the writer makes them talk of them he is a faker, and if he talks about them himself to show how much he knows then he is showing off" (Death in the Afternoon, 191).

18. Rovit's evaluation of the story is a fair one. "Now I Lay Me," he explains, "doesn't quite work although the straight interior memory passages are excellent; for the two sections of the story never quite engage each other" (Rovit, 79).

19. Rovit, 79.

20. DeFalco, 109. There are many of these suggestive details in "Now I Lay Me." The first series of memories, in fact, ends with Nick's recollection of how "one time in the swamp I could find no bait at all and had to cut up one of the trout I had caught and use him for bait" (364). Not only is the memory itself a somewhat painful one, but the cutting up of the fish is subtly suggestive of the way in which Nick was blown apart on the battlefield in Italy.

21. The memory of the destruction of the father's collections has many other implications. As Nick's father rakes through the ashes searching for arrowheads, for example, he is in metaphoric terms doing much the same thing that Nick is doing in the story's narrating present. Just as Nick attempts to reconstruct a past way of life which "went to pieces" on the night when he was wounded, his father attempts to reconstruct the relics of now-dead civilizations which went to pieces in the fire.

22. Young, Ernest Hemingway: A Reconsideration, 68.

23. Marion Montgomery, "Hemingway's 'The Gambler, the Nun, and the Radio': A Reading and a Problem," Forum, III (Winter, 1961), 37.

24. Unlike the editorially omniscient narrator of an uninvolved narrative, the type of involved narrator used in "The Gambler, the Nun, and the Radio" and "Fathers and Sons" has no authority for presenting the unvoiced thoughts and feelings of characters other than his protagonist. In other words, like any other involved narrator he is limited to the presentation of only his own thoughts and feelings.

PART II

UNINVOLVED NARRATION

CHAPTER VI

CHARACTERIZED, UNINVOLVED NARRATORS

Thus far, the present study has examined the ways in which narrative strategy is used in Hemingway's involved narrations in order to modify and develop thematic content. In general, those effects which are achieved by means of narrative perspective in the stories discussed in previous chapters result from the types of interrelationships which are created between narrators and readers and between narrators and the events they narrate. As has been suggested, the relationship between the narrator of a story and the situations he presents to the reader can be of a great many kinds. In simple witness-narrations such as "The Old Man at the Bridge," involved narrators serve primarily as means for giving fictional authority to the presentation of events. In a complex witness narration such as "My Old Man," on the other hand, the relationship between the "I" and the events the "I" witnesses is highly developed. In several of Hemingway's involved narrations, narrators tell their own stories, and in at least one of these instances, the very process of narrating itself becomes as important as anything the narrative relates. Various relationships between narrator and reader are also created in Hemingway's stories. In an involved narration such as "Fifty Grand," Hemingway renders the narrator almost invisible, enabling the reader to look "through" the narrating present and focus his attention directly on

the events of the narrator's story. In stories such as "The Mother of a Queen" and "One Trip Across," on the other hand, complex reader-narrator relationships significantly modify the reader's reactions to those characters and events which the narrators describe. In general, a careful examination of Hemingway's involved narrations reveals, first, that Hemingway experiments with a fairly wide range of involved narrators, and, second, that the experimentation which he carries on is often a good deal more subtle and complex than has previously been understood.

Involved narration is not the only area in which Hemingway works subtly and experimentally with narrative perspective. In some of his most interesting short stories narrators are not involved in the situations they present to the reader. Hemingway's uninvolved narrations, in fact, are nearly as technically various as are his involved narrations. While narrative perspective is used in Hemingway's uninvolved narratives in order to achieve a great variety of effects, however, these effects depend upon somewhat different aspects of narrative perspective from those which have been the focus of this study so far. For one thing, Hemingway's uninvolved narratives are generally much less dependent on the characterization of the narrator for their effects than are his involved narratives. Of the forty-two uninvolved narrators in Hemingway's stories and sketches, only the "Hemingway" of "A Natural History of the Dead" talks about himself, and the narrators of only four or five other stories are characterized fully enough to be distinctive personalities. While there are few highly characterized, uninvolved narrators in Hemingway's short fiction, however, those stories which do employ such narrators are often interesting technically. The narrative strategies

of such stories as "A Natural History of the Dead" and "Up in Michigan," for example, are more meaningful than they may appear on first reading.

As John Portz suggests, "A Natural History of the Dead" can be divided into three sections.[1] During the first two-thirds of the story, Hemingway uses two slightly different narrative methods in order to present a satiric essay on various aspects of violent and natural death. In the final third of "A Natural History of the Dead" the implications of the satiric essay are emphasized by what Robert O. Stephens calls "a dramatized exemplum."[2] As Portz suggests, during the first phase of the satiric essay, Hemingway assumes "the protective mask of the natural scientist" and portrays events in a manner which is "oblivious to the agonies it is describing."[3] Early in the story, for example, the narrator describes how he and others collected the fragments of bodies which were blown apart in a munitions factory explosion, and mentions that during the ride back to Milan he and one or two of his co-workers agreed that the "picking up of the fragments had been an extraordinary business; it being amazing that the human body should be blown into pieces which exploded along no anatomical lines, but rather divided as capriciously as the fragmentation in the burst of a high explosive shell"(443). The narrator's use of a highly latinate vocabulary and of a highly detached manner in order to describe this gruesome experience causes the passage to be a biting parody of "the stuffy style and manner of technical books written by field naturalists. . . ."[4] It is more than just style which is involved, however. The pedantic and detached manner of the naturalists reflects what Hemingway evidently felt was an over-intellectualized, complacent attitude toward life. As Portz suggests,

Hemingway is satirizing those thinkers who assume that all is "harmonious in nature's larger plan," and that certainty of mind derives ultimately "from the argument from design."[5]

After the first seven paragraphs of the satiric essay the narrative perspective of "A Natural History of the Dead" is modified. "Hemingway" periodically drops the mask of oblivious pedant and discusses certain matters more directly. From the end of the eighth paragraph until the beginning of the thirteenth paragraph, various combinations of direct personal statement and pedantic prose are used in order to attack and parody those thinkers and writers who believe that decorum is a key literary virtue. Hemingway explains, for example,

> In my musings as a naturalist it has occurred to me that while decorum is an excellent thing some must be indecorus if the race is to be carried on since the position prescribed for procreation is indecorous, highly indecorous, and it occurred to me that perhaps that is what these people are, or were: the children of decorous cohabitation. But regardless of how they started I hope to see the finish of a few, and speculate how worms will try that long preserved sterility; with their quaint pamphlets gone to bust and into foot-notes all their lust. (445)

The use of the witty allusion as a highly decorous curse gives a special force to Hemingway's attack on the New Humanists and on all other thinkers who would ignore the facts of life.[6]

During the final third of "A Natural History of the Dead" a lieutenant of artillery and a doctor argue about what should be done for a man "whose head was broken as a flower-pot may be broken, although it was all held together by membranes and a skillfully applied bandage. . ." (446), and their altercation serves as an exemplum for the foregoing satire in several ways. For one thing, the scene with which the story ends presents some of those aspects of war and death which the decorous

exponents of a harmonious universe would gloss over. Just as important, the scene is presented directly. Instead of using an editorially omniscient narrator as he does during the first section of the story, Hemingway renders the narrator almost invisible and presents a direct scene. Instead of using the allusive and latinate style of the expository sections of the story, he uses a clear and direct style. As a result, Hemingway exemplifies not only the kind of subject matter which must be included in any relevant examination of war, but the manner in which the painful and ugly truths about violent and natural death ought to be presented. By ending the exemplum and the overall story in the middle of the lieutenant's scream, instead of with a traditional denouement, Hemingway gives a final emphasis to his refusal to ignore the truth about war, pain, and death, or to soften the effect of the truth by masking it with decorous language or traditional short story structure.

Highly characterized, uninvolved narrators are also used in "Mr. and Mrs. Elliot," "Up in Michigan," "Soldier's Home," and in a few other stories, though in no instance is an uninvolved narrator as fully developed as the "Hemingway" of "A Natural History of the Dead." Although the narrator of "Mr. and Mrs. Elliot" is not directly characterized, the way in which Hubert and Cornelia Elliot are presented keeps the reader constantly aware of the presence of a narrator who mediates between the reader and the characters. The opening lines of "Mr. and Mrs. Elliot," for example, both begin the characterization of the Elliots and create an awareness of the narrator:

> Mr. and Mrs. Elliot tried very hard to have a baby. They tried as often as Mrs. Elliot could stand it. They tried in Boston after they were married and they tried

> coming over on the boat. They did not try very often on the boat because Mrs. Elliot was quite sick. She was sick and when she was sick, she was sick as Southern women are sick. That is women from the Southern part of the United States. (161)

In this passage the narrator is developed in several ways. For one thing, he indicates that he is knowledgeable about southern women, and he implies that he is an American by mentioning that for him "southern" is the southern part of the United States. Further, though repetition need not result in the characterization of a narrator, the pointed repetition of "sick" and "tried" in the above passage causes the reader to be almost as conscious of the character who is repeating the words as he is of the characters to whom the words apply. A constant awareness of the narrator is maintained throughout "Mr. and Mrs. Elliot" by the fact that the reader is forced to depend on the narrator's commentary for all of his information. The story is conducted without the presentation of a single fully-developed scene. Not one of the direct conversations of the Elliots is presented, and few of their specific actions are even described.

The narrator's presence in "Mr. and Mrs. Elliot" is made particularly noticeable by the lack of neutrality with which the story is presented, by the fact that the omniscient narrator describes the Elliots' lives in such a way as to effect a complete denigration of the two characters. In order to make a mockery of the Elliots' pretentions to sophistication and virtue, for example, the narrator frequently presents compromising facts about the poet and his wife in the same pretentious and prudish style that they themselves affect. Probably the most persistent example of this sort of mockery is the narrator's use of "tried to have a baby." The frequent repetition of this phrase does more than suggest the Elliots'

inability to produce a child. "Tried to have a baby" is, most likely, the euphemism for sexual intercourse which the Elliots employ in order to conceal from themselves their lack of passion and their inability to achieve sexual satisfaction. The narrator's brutal repetition of the phrase becomes a harsh mockery both of the way in which the Elliots force themselves into pleasureless sexual relations and of their hypocritical attempt to euphemize their sterile lack of real desire.[7]

The indirection and the lack of neutrality with which the narrator presents the Elliots results in what DeFalco calls "a reduction of the characters into burlesque caricatures. . . ."[8] The Elliots never develop into individuals with a wide range of human attributes. This lack of development, however, is functional, for the subject of the story's harsh satire is not two individuals, but certain attitudes toward sex and art.[9] The Elliots are important primarily as means for showing the self-destructive results of prudery. As DeFalco suggests, the result of the Elliots' "purity" is that before the end of their first year of marriage, Cornelia's girl friend "has usurped Elliot's marital bed." Elliot's writing is self-destructive in a similar way. His working at night suggests that his poetry "has become a substitute for the sexual act," a substitute which is productive of nothing.[10] Elliot merely writes long, presumably bad, poems and then is forced to pay to have his lack of talent made public.

Hemingway also uses an uninvolved, characterized narrator in "Up in Michigan," a story which, in spite of obvious technical virtuosity, has received little critical attention.[11] Though the narrator of "Up in Michigan" does not identify himself as an "I," he is not only characterized, but is characterized in a manner which is unusual for

Hemingway's uninvolved narrators. Usually, the uninvolved narrators in Hemingway's fiction--and in the fiction of most other writers as well--narrate their stories in a highly literate brand of standard English. Narrators who speak in a colloquial manner are nearly always involved in the action they describe. In contrast to the conventional procedure, the omniscient narrator of "Up in Michigan" uses prose which reflects the linguistic habits of the characters of the story. In the first place, the narrator's diction is often non-literary and sometimes non-standard. For example, on the evening when Jim and the others return from their hunting trip, Jim goes out to the wagon in the barn "and fetched in the jug of whiskey"(83). "Fetch in" is not a verb which is normally found in literary prose. It is, however, a word which one would expect a resident of a rural town such as Hortons Bay to use. When the men have finished supper, they go back "into the front room again and Liz cleaned off with Mrs. Smith"(84, Underlining mine). Again, the narrator uses terminology which reflects the particular background of the characters. The colloquial tone which is established by the narrator's diction is made particularly noticeable by the frequent use of sentence constructions which suggest that the narrator is a comparatively unlettered man. During the description of the ways in which Liz likes Jim, the narrator mentions that one day Liz "found that she liked it the way the hair was black on his arms and how white they were above the tanned line when he washed up in the washbasin, . . ." (81) Not only is this passage notable for its ambiguous use of "they," it also contains a non-standard phrasing--"liked it the way"--and an error in diction--"tanned line" for "tan line."

The overall result of the use of colloquial diction and unlettered sentence structure in "Up in Michigan" is the creation of a rather unusual kind of narration. In most uninvolved narratives in which a narrator is characterized, the characterization creates a disparity between the narrator and the world of his narration. Usually, the more fully a narrator's personality is developed, the more fully differentiated he is from the world of the story he tells. Much of the effectiveness of the narrative strategies of both "A Natural History of the Dead" and "Mr. and Mrs. Elliot," for example, results from the meaningful disparity which is created between the personalities of the narrators and the events of their narratives. In "Up in Michigan," however, this pattern is reversed. Because the narrator shares the background of the characters and because nothing is known about him except that he shares their background, no disparity is created between the fictional world of the story and the manner of its presentation. The result is that while the narrator's unlettered style characterizes him, he does not become an individualized personality. He is probably best thought of, in fact, as the voice of the milieu of Hortons Bay.

That the narrative voice of "Up in Michigan" reflects the educational and linguistic background of the story's characters is only one aspect of the way in which the story uses narrative perspective to reflect subject matter and theme. When "Up in Michigan" is examined carefully, it becomes clear that the style in which the narrator presents characters and events is a careful reflection of the kind of action which occurs in the story and the kind of world in which the characters live. The degree to which technique reflects subject matter is evident in the first

paragraph of the story.

> Jim Gilmore came to Hortons Bay from Canada. He bought the blacksmith shop from old man Horton. Jim was short and dark with big mustaches and big hands. He was a good horseshoer and did not look much like a blacksmith even with his leather apron on. He lived upstairs above the blacksmith shop and took his meals at D. J. Smith's. (81)

For one thing, the rough, hammering rhythm which results from the repetitious structure of these five sentences and from the lack of smooth transitions between them is suggestive of the kind of man who is being described. More importantly, the rough insistent rhythm of the paragraph creates a tone which both reflects the general roughness of the society in which Jim Gilmore and the other characters live and foreshadows the brutality of the particular events the story records.[12]

The general implications of the style of the first paragraph of "Up in Michigan" are re-emphasized during subsequent paragraphs of the story by the frequent use of awkward and repetitive sentence constructions. When the main street of Hortons Bay is described, for example, the structure of one phrase becomes noticeably repetitive: "There was the general store and post office with a high false front and maybe a wagon hitched out in front, Smith's house, Stroud's house, Dillworth's house, Horton's house and Van Hoosen's house"(81). During the catalogue of Liz's feelings for Jim, the same phrase--"liked it the way"--is repeated six times. There are even instances where the repetition of single sounds becomes awkward. As Liz and Mrs. Smith help the men to prepare for the hunting trip, the narrator mentions that "Liz and Mrs. Smith were cooking for four days for them before they started"(82). Even the way in which conversation is presented adds to the story's rough tone. As Jim and the other men sit in the front room drinking, they toast to each other:

"Well, here's looking at you, D. J.," said Charley Wyman.
"That damn big buck, Jimmy," said D. J.
"Here's all the ones we missed, D. J.," said Jim, and downed his liquor.
"Tastes good to a man."
"Nothing like it this time of year for what ails you."
"How about another, boys?"
"Here's how, D. J."
"Down the creek, boys."
"Here's to next year." (83-84)

The elimination of interpolations in the final five lines of the exchange gives the conversation a harsh sound which is made all the more emphatic by the repetitive banality of the toasts.

The overall effect of the narrator's use of a repetitious and awkward style is a powerful emphasis of the brutal indifference with which the world of Hortons Bay treats Liz Coates' girlish desire for Jim Gilmore. By having Liz's introduction to sex described by a narrator whose tone and manner reflect the brutality of her seduction, Hemingway causes the girl's romantic hopes to seem even more frail, and the destruction of her tender and innocent love even more inevitable than they would seem otherwise. The creation of an uninvolved narrator who is part of the unsophisticated milieu he describes, the elimination of any disparity between the narrator and the world of his story, results in the development of a very great disparity between the narrator's world and the reader's. The result is that while the reader has great sympathy for Liz's pain and loneliness, the girl seems completely surrounded by the harsh world of Hortons Bay, utterly isolated from the more sympathetic world of the reader.

The narrator of "Soldier's Home," like the narrators of "Mr. and Mrs. Elliot" and "Up in Michigan," is not directly characterized. However, the highly indirect and generalized manner in which the narrator

introduces Harold Krebs causes the reader to be aware that at least during the first section of "Soldier's Home" a narrator is mediating between him and the story's central character.* The story opens with the narrator's description of two photographs. The first shows Krebs "among his fraternity brothers, all of them wearing exactly the same height and style collar"(145). No detail is supplied which in any way distinguishes Krebs from the other boys in the picture, and the result is that the reader sees Krebs as merely one common type of American boy. The second picture shows Krebs "on the Rhine with two German girls and another corporal"(145). As DeFalco mentions, "The ill-fitting uniforms of both soldiers contrast with the collars of the fraternity brothers." Further, since "the two girls are 'not beautiful,' there is a hint that they may not be the type with which a Methodist college student would have associated."[13] However, though the second photograph suggests some of the changes which take place in Krebs as a result of the war, the photograph of the GIs and the friendly frauleins is as stereotyped as the picture of the fraternity brothers. No detail is supplied about Krebs which is not attributed equally to the other corporal, and, as a result, the second picture does not individualize Krebs much more fully than he is individualized in the first photograph. Krebs remains for the reader a representative of one type of American boy.

*"Soldier's Home" can be divided into three sections, each of which uses a somewhat different narrative perspective. In the first section--paragraphs one through six--the omniscient narrator is highly visible; in the second section--paragraphs eight through fifteen--the narrator becomes less and less visible until in the third section--paragraph sixteen to the end--the narrator has almost completely disappeared.

During the rest of the first third of "Soldier's Home," the narrator supplies no information about Krebs which would not apply equally to a great many other young men. Like thousands of men his age, Krebs has grown up in a small midwestern town--the fact that the narrator does not mention the name of the town helps to keep the description general. With thousands of other men Krebs has fought in World War I, and like thousands of other soldiers, Krebs has returned home too late to be a hero. Finally, like other men, Krebs has come to know the difficulties of talking honestly about his war experiences. Though Krebs is a representative of a type of young man, however, certain facts which the narrator presents and the manner in which he presents these facts, indicate to the reader that this type is especially admirable. In the first place, the narrator supplies details which show that Krebs and men like him are both courageous and willing to sacrifice themselves for their cause. Krebs, after all, enlists in the marines. The battles he fights in are the bloodiest of the war, and, during these battles, as the narrator explains, Krebs "had really been a soldier"(146). The characterization of the narrator who presents the facts about Krebs' military experiences emphasizes the implications of the facts themselves. Nearly every comment the narrator makes in his own person suggests that he is especially interested in and knowledgeable about military matters. As a result, the reader comes to view Krebs from the standpoint of a military man, a standpoint which makes more obvious the failure of Krebs' family and of his civilian acquaintances to understand his true worth. That the reader is to view Krebs as a soldier might view him is also suggested by the narrator's consistent reference to the protagonist in the military manner, as "Krebs," rather than as "Harold Krebs" or

"Harold." "Soldier's Home" is, in fact, the only Hemingway story in which a character is referred to consistently by his last name.

After the sixth paragraph of "Soldier's Home" the editorially omniscient narrator becomes increasingly invisible, and Krebs becomes increasingly individualized. However, as Krebs watches the girls on the other side of the street and talks to his sister and his mother, the reader remains aware of the fact that Krebs is one of thousands of able and courageous young men whose value is not understood by civilian society and whose new maturity is not respected. That Krebs' difficulty in adjusting to his anticlimactic homecoming is representative of the problems of thousands of soldiers gives the details of his story an especially broad significance.

Like "Up in Michigan," the second part of "Soldier's Home" (paragraphs seven through fifteen) makes use of a narrative style which simultaneously describes and dramatizes certain events. As Krebs sits on the porch of his family home, his desire is kindled by the "exciting" pattern of the good-looking girls he sees walking down the opposite side of the street.[14] At the same time, Krebs resists the desire to become involved in the "complicated world of already defined alliances and shifting feuds"(147) in which the girls live. This conflict between the desire "to have a girl" and the desire to remain uninvolved is reflected in the repetition which is used to describe Krebs' plight. During the narrator's description of Krebs' attraction to the girls, "liked" is repeated six times in close succession. In the subsequent paragraph, when Krebs' desire to remain uninvolved is described, the phrase "did not want" is repeated six times in close succession. The effect of the

juxtaposition of the two paragraphs is the suggestion within the style itself of the conflict of desire and resistance which is occurring within the protagonist. In at least one instance the simultaneous description and dramatization of Krebs' conflict is achieved within a single paragraph:

> He liked the girls that were walking along the other side of the street. He liked the look of them much better than the French girls or the German girls. But the world they were in was not the world he was in. He would like to have one of them. But it was not worth it. They were such a nice pattern. He liked the pattern. It was exciting. But he would not go through all the talking. He did not want one badly enough. He liked to look at them all, though. It was not worth it. Not now when things were getting good again. (148)

As the alternation of "liked" and negative verbs suggests, Kreb's desire for a girl makes itself felt again and again, and each time, his wish to remain uninvolved at least until things get "good" again defeats the desire. As is the case in "Up in Michigan," in the second part of "Soldier's Home" the narrator's use of a style which reflects the subject matter he is describing lessens the disparity between himself and the world he is portraying. The result is a decrease in the reader's awareness of the narrator's presence, a decrease which paves the way for the almost complete effacement of the narrator in the third and final section of the story.*

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*A similar instance of the use of style as dramatization occurs in "Mr. and Mrs. Elliot." The narrator's repetition of "tried" in his description of how the Elliots "tried to have a baby" reflects stylistically the sterile repetition of the Elliots' attempts at sexual fulfillment. No decrease in the distance between the narrator and the world of his narration occurs in "Mr. and Mrs. Elliot," however, because the repetition of "tried" and "tried to have a baby" is one of the narrator's methods of mocking the Elliots.

In only four other instances in Hemingway's short fiction is a highly characterized, uninvolved narrator used for more than a limited portion of a story. The most notable of these instances is "The Capital of the World," the narrator of which indirectly characterizes himself with the first words he says:

> Madrid is full of boys named Paco, which is the diminutive of the name Francisco, and there is a Madrid joke about a father who came to Madrid and inserted an advertisement in the personal columns of El Liberal which said: PACO MEET ME AT HOTEL MONTANA NOON TUESDAY ALL IS FORGIVEN PAPA and how a squadron of Guardia Civil had to be called out to disperse the eight hundred young men who answered the advertisement"(38).

By illustrating that he has been in Madrid long enough to be able to tell its jokes, the editorially omniscient narrator of "Capital of the World" establishes himself as enough of an expert on Madrid life to be able to realistically present a panoramic view of the city. Characterized, uninvolved narrators are also used in Hemingway's three unreprinted fables--"A Divine Gesture," "The Good Lion," and "The Faithful Bull."[15] In each of the fables, the narrator's humorously ironic tone frames the events which are portrayed and emphasizes the wry humor of these events.

In general, highly characterized, uninvolved narration is of minor importance in Hemingway's fiction. The method is used extensively in only eight stories, and several of these few stories are inconsequential. In spite of the relative insignificance of the method, however, Hemingway's use of characterized, uninvolved narrators does reflect his usual concern with the possibilities of narrative strategy. In nearly every instance, the use of highly characterized, uninvolved narration is important as a means for creating or modifying thematic content, and in at least one

instance--in "Up in Michigan"-- Hemingway can be thought of as broadening the traditional limits of the method.

NOTES TO CHAPTER VI

1. See John Portz, "Allusion and Structure in Hemingway's 'A Natural History of the Dead,'" Tennessee Studies in Literature, X (1965), 27-41. Portz suggests that the story has a tripartite structure which indicates a psychological movement "from control to hysteria and back to control" (Portz, 37). According to Portz, in the first part of "A Natural History of the Dead" Hemingway assumes "the protective mask of the natural scientist"; in the second section, "Hemingway's efforts to imitate the manner of a naturalist weaken, the ironic tone grows feebler and the Hemingway style takes over"; in the sketch at the end Hemingway regains control by taking "refuge in his fictional art" (Portz, 37, 38, 39). One difficulty with Portz's interesting interpretation is that it implies that the structure of "A Natural History of the Dead" results from Hemingway's inability to maintain control of his writing. In reality, however, Hemingway doesn't lose control of the mask of naturalist during the second part of the story, he merely drops the mask in order to discuss certain questions more directly. Further, Hemingway doesn't "take refuge" in the dramatized exemplum, he uses it as an object lesson.

2. Robert O. Stephens, Hemingway's Nonfiction: The Public Voice (Chapel Hill, North Carolina, 1968), 7.

3. Portz, 37. Portz's article is especially valuable for its comprehensive and interesting discussion of the many allusions in "A Natural History of the Dead," and it can be usefully consulted by any critic interested in Hemingway's philosophy or aesthetics.

4. Portz, 28.

5. Portz, 31.

6. Portz explains that Hemingway might have known "of the warfare which raged between the Literary Naturalists, led by H. L. Mencken and the New Humanists, such as Irving Babbitt, Paul Elmer More, and Stuart P. Sherman" (Portz, 34) as early as 1917-1918 when he worked on the Kansas City Star. He surely knew about them, however, when he was writing Death in the Afternoon. During the years 1929-1932 "the New Humanists were fighting a last, futile rear guard action in The Bookman and other

magazines" for a revival of Classical and Neo-Classical doctrines and literature, for a revival of those qualities of balance and moderation which Babbitt summed up in "one of his key words, decorum . . ."(Portz, 34). In fact, Portz explains, "Hemingway's The Sun Also Rises, Men Without Women, and A Farewell to Arms could have been seen in no other way than as examples of the new literary excess and of strained Naturalism. As a matter of fact, an attack by novelist Robert Herrick on the latter work, and the faint-hearted praise by Editor Seward Collins, a minor New Humanist--both of them in The Bookman of 1929--might very well have pricked Hemingway into his outburst"(Portz, 34-35).

7. A subtle example of the narrator's mockery of the Elliots occurs during the description of the wedding night. After Hubert Elliot is "disappointed" with Cornelia, he takes a walk through the corridor of the Boston hotel in which they are staying--"As he walked he saw all the pairs of shoes, small shoes and big shoes, outside the doors of the hotel rooms. This set his heart to pounding and he hurried back to his own room but Cornelia was asleep. He did not like to waken her and soon everything was quite all right and he slept peacefully" (162-163). The implication seems to be that Elliot masturbates on his first night of marriage, and while this detail would be rather pathetic in itself, the narrator's use of "quite all right" to suggest the act brings to mind Elliot's pretentions to dignity and virtue and causes the masturbation to seem particularly ludicrous.

8. DeFalco, 157-158.

9. The similarities between Mr. Elliot and T. S. Eliot are almost undoubtedly more than coincidental. Like T. S. Eliot, Hubert Elliot studied at Harvard, and like the real poet, the fictional poet marries a southern woman. It may be that Hemingway is satirizing the concept of the modern world as waste land by suggesting that the world is sterile only for those people who are emotionally impotent.

10. DeFalco, 157.

11. Aside from suggesting that like "My Old Man," "Up in Michigan" owes a certain debt to Sherwood Anderson, and that it is one of very few Hemingway narratives which focus upon the sensibility of a female, critics have said almost nothing about the story. For the story's debt to Anderson, see Young, Ernest Hemingway: A Reconsideration, 179; Rovit, 43; Baker, Hemingway: The Writer as Artist, 12. For brief discussions of the story's focus on the female sensibility, see DeFalco, 55; and Baker, Hemingway: The Writer as Artist, 135.

12. The choice of detail also reflects and foreshadows Liz's loss of innocence. The narrator uses a series of obviously phallic details which not only suggest the sexual experience Liz has, but which imply the pain of that experience. The narrator explains, for example, that in the evenings Jim reads "The Toledo Blade" and goes out "spearing fish in the bay"(82).

13. DeFalco, 139.

14. DeFalco interprets the fact that Krebs does not want girls for "themselves really," that Krebs only "vaguely . . . wanted a girl," to mean that Krebs' desire "remains in the realm of the abstract" (DeFalco, 141). It would be more accurate, however, to say that Krebs' desire never becomes more than a basic urge. Krebs wants sex, but he doesn't want to become involved in the kind of complex relationship which would unquestionably precede his having sexual relations with any of the local girls.

15. "A Divine Gesture" appeared in the New Orleans Double Dealer, III (May, 1922), 267-268. "The Faithful Bull" and "The Good Lion" appeared together in Holiday, IX (March, 1951), 50-51.

CHAPTER VII

DRAMATIC NARRATION

With the exception of those few stories which are discussed in Chapter VI, Hemingway's uninvolved narrations are presented by uncharacterized narrators, narrators who are nearly invisible as personalities.* Because this is the case, any attempt to understand the narrative strategies of the majority of Hemingway's uninvolved narratives requires the examination of somewhat different relationships from those which have been the focus of this study so far. In the last four chapters discussions of the narrative strategies of those involved and uninvolved narrations which use characterized narrators have been largely concerned with the ways in which the particular personalities of the narrators create or modify thematic content. An investigation of that large group of stories in which narrators are nearly invisible, on the other hand, must be concerned primarily with the ways in which the reader's perspective on events is indirectly controlled.

*While the personality of the uninvolved, uncharacterized narrator of a story may often differ little from the personality of the author of the story, this study attempts to avoid the confusion which frequently arises when critics begin identifying authors and narrators by adhering to Booth's threefold distinction between author (the actual man who writes a book), "implied author" (the implied version of its author which every book creates, a version which may or may not correspond to the author himself), and the narrator (the speaker in a work). See Booth's discussions of "narrator" and "implied author" in The Rhetoric of Fiction.

Among the large group of uninvolved narrations which use uncharacterized narrators, there are two roughly distinguishable kinds of stories. The majority of these uninvolved narratives are highly dramatic in presentation, that is, they are carried on primarily through description and conversation. In a few of the uninvolved narratives, however, the presentation of the specific unvoiced thoughts, feelings, and memories of individual characters is crucial for the development of thematic content. As might be expected, the particular methods which are used by uncharacterized, uninvolved narrators in order to effect meaning largely depend on the extent to which the stories in question rely on conversation and description and the extent to which they are introspective. The thematic content of those stories which are largely dramatic in presentation is controlled first, through the creation of meaningful relationships between the characters and the settings in which these characters speak and act; second, through the careful adjustment of the general direction from which the reader views characters and events; and, finally, through careful control of the kinds of conversations which are carried on by the characters.

Though, strictly speaking, the question of setting in fiction need not involve the question of narrative perspective, there are instances when the two are closely related. Setting is often a means by which an uncharacterized narrator indirectly conveys information which a characterized narrator might present in his own person. Early in "A Clean, Well-Lighted Place," for example, the narrator mentions twice that the old man who is drinking brandy is sitting "in the shadow the leaves of the tree made against the electric light"(379). The double repetition

of this particular detail is especially noticeable since there are very few descriptive details in the story. Later, the older waiter attempts to make the younger waiter understand why the old man needs the cafe. He explains, "You do not understand. This is a clean and pleasant cafe. It is well lighted. The light is very good and also, now, there are shadows of the leaves"(382). Because the older waiter notices and apparently understands the subtle significance of a detail which the narrator clearly feels is important, the reader has definite evidence for seeing the older waiter as "Hemingway's" spokesman in the story. While setting and narrative are often closely related, however, the use of setting is generally less a matter of narrative perspective than it is a matter of metaphor, and as a result, the settings of Hemingway's stories are not discussed in detail in this study.[1]

The development of relationships between character and setting is only the most obvious of the three general ways in which thematic content is indirectly controlled by the narrators of Hemingway's dramatic narratives.. In many of his involved narrations thematic content is effected through the control of the specific "angle of view" from which the reader apprehends events. Nearly all of Hemingway's uninvolved narrations are presented from the overall perspective of uncharacterized, uninvolved narrators. What the reader sees from this overall perspective, however, is often modified by the fact that the reader stands "behind" one or more of the characters in the narration, by the fact that the reader sees from the particular angle of view of one or more characters. The failure to pay enough attention to the ways in which narrators use angle of view in order to effect thematic content has resulted in critical misconceptions about such stories as "Indian Camp" and "The Doctor and the

Doctor's Wife," misconceptions which a careful look at the narrative strategies of the stories can clear up.

Critics have usually approached the Nick Adams stories as the various chapters of a loosely constructed Bildungsroman. Philip Young, for example, explains that "Nick is the central character in a book of short stories that is nearly a novel about him . . . ."[2] Carlos Baker suggests that the stories might be entitled "The Education of Nicholas Adams."[3] One result of the tendency to approach the Nick Adams stories as parts of a whole is the idea that some of the stories "are incomprehensible if one does not see the point, and it is often subtle, of some earlier story."[4] An awareness that there are certain relationships among the Nick Adams stories of In Our Time and later collections is, of course, necessary for a full understanding of Hemingway's work. However, to presume that the only way to understand the degree to which a particular story is concerned with Nick is to be acquainted with other Nick Adams stories is to ignore the texts of the stories themselves. For example, when "Indian Camp" is examined carefully, it becomes impossible to say, as Young does, that in this story "Nick is not recognized as protagonist unless one perceives that the last page of the five-page piece would be irrelevant if the story were about the Indians or the doctor, and also unless one looks back later to see that Hemingway has begun with his first story a pattern of contacts with violence and evil for Nick that he develops in the rest of the stories . . . ."[5]

One of the tools which is used in "Indian Camp" to control the reader's angle of view is the naming of the characters. That "Indian Camp" is primarily concerned with Nick Adams is suggested by the fact that some form of the name "Nick" is used at least thirty times in the

four pages of the story, far more frequently than it would need to be used if the narrator did not want to place particular emphasis on the young boy. At times, the narrator purposely seems to repeat the name rather than avoid the awkward sound the repetition creates. This is the case, for example, when Doctor Adams is preparing to operate:

> Nick's father ordered some water to be put on the stove, and while it was heating he spoke to Nick.
> "This lady is going to have a baby, Nick," he said.
> "I know," said Nick. (92)

The way in which other characters are referred to is also important. Doctor Adams, for example, is consistently referred to in a way which suggests that at least part of his importance in the story results from his relationship to Nick. Nineteen times the doctor is called "Nick's father" or "his father." Only one time in the entire story, in fact, is he referred to in a way which does not suggest his relationship to the young boy. Doctor Adams' brother George is also referred to in a way which draws attention to Nick's importance in the story. Except for the few times when Doctor Adams calls him "George," Nick's uncle is always called "Uncle George." The constant direct and indirect reference to Nick in "Indian Camp" not only helps to create the reader's awareness of the boy's importance in the story, it also causes the reader to see the other characters more or less as Nick sees them.

The fact that the reader of "Indian Camp" is to view events from Nick's angle is also suggested by the story's careful control of its relatively few direct assignments of sense perceptions. Nine times in the story characters are described as looking, watching, or hearing, and in seven of these instances Nick alone is doing the perceiving. Once, Uncle George looks at his arm, and Nick's father looks into the upper bunk to check the Indian husband, but Nick's perception of events is

the only one which is consistently made explicit.

Closely related to the direct assignment of sense perceptions is the story's frequent use of descriptive details which are presented in a way which indicates that the reader is seeing things as Nick sees them. For example, as the Indians row Nick, his father, and Uncle George to the Indian camp, the narrator explains, "Nick heard the oar-locks of the other boat quite a way ahead of them in the mist. The Indians rowed with quick choppy strokes. Nick lay back with his father's arm around him. It was cold on the water"(91). Immediately after mentioning that Nick hears the oar-locks, the narrator presents a detail which is both a simple descriptive observation and an indirect assignment of perception to Nick. That the Indians row with choppy strokes, in other words, is a conclusion which Nick draws on the basis of what he has just heard. In a similar manner, the narrator's mention that it is cold on the water is both a simple descriptive detail and an indirect suggestion that Nick has leaned back in his father's arm because he feels cold. Other examples of this technique occur later in the story. When the Caesarian has been completed, for example, Doctor Adams looks over the patient, and the narrator comments, "She did not know what had become of the baby or anything"(94). Though the reader is watching the doctor and the squaw, the youthful sound of the phrase "or anything" reminds the reader that he is seeing as Nick sees. The frequent use of both direct and indirect assignments of sense perceptions in "Indian Camp" maintains the reader's consciousness that he is perceiving events from Nick's angle of view and that Nick's reactions to these events are of particular importance.

Though the narrator of "Indian Camp" does not assign the perception of every detail to Nick, it is notable that by and large the reader is presented with only those things which it is possible for Nick to observe. That this is the case is indicated by the fact that when Nick is not able to see something, the reader does not see it either. Once the baby has been delivered, for example, Nick looks away "so as not to see what his father was doing"(93). He hears his father say "There that gets it" and then feels him put "something" into the basin Nick is holding. When Nick is not watching, the narrator does not present any of the details of the way things look.* Like Nick, the reader is restricted to hearing and feeling. The fact that the narrator limits the reader to Nick's general angle of view is given a final emphasis at the end of the story when Nick asks, "Where did Uncle George go"(95). Presumably, every character except Nick knows the answer to this question, but because Nick does not find out exactly where the uncle is, the narrator does not supply the information. The reader can only speculate on George's whereabouts.

That "Indian Camp" is largely concerned with Nick Adams is, then, clearly indicated by the details of the story's narrative strategy. It is not necessary, however, to suppose that Nick's initiation to pain and to the violence of birth and death is the only important subject of the

*A similar technique is used in Chapter XIV of In Our Time ("Maera lay still . . . ."). As Maera lies on the sand in the bullring, the narrator explains that "Some one" has the bull by the tail, that "they" are attempting to divert the bull, and that "Some men" carry Maera to the infirmary. The use of indefinite pronouns and adjectives causes the reader to see events more or less in the dazed, confused way in which Maera perceives what is going on.

story, any more than it is necessary to say, as G. Thomas Tanselle does, that "the central character is actually the Indian father . . . ."[6] In its overall structure, "Indian Camp" is, really, quite similar to such involved narrations as "An Alpine Idyll" and "A Canary for One." In "Indian Camp" the actions of the character from whose angle of view the reader watches events form a reciprocal thematic relationship with the story of the Indian couple. Just as in the case of the Indians the painful birth of a child results in the destruction of the father, Nick's painful "birth" into the harsher realities of life results in what the reader presumes is the beginning of the "destruction" of Nick's father, at least insofar as he is an authority figure for Nick.

The position from which the reader of Hemingway's early dramatic stories usually views events is almost identical to the position from which the reader of a central-intelligence story views events. The only difference between "Indian Camp" and a central-intelligence narration, in fact, lies in the extensiveness with which the reactions of the character "behind" whom the reader stands are portrayed. In a central-intelligence story the reader is presented with the specific emotional and intellectual reactions of the "central intelligence" to the experience in which he is involved. This is not the case, however, in the early Nick Adams stories. The reader of "Indian Camp," for example, is presented with some of Nick's perceptions of events, and he is made conscious of the fact that the boy is reacting to what he sees and hears. The specific nature of Nick's reactions, however, must be inferred.

The tendency to approach the Nick Adams stories as the chapters of a loosely constructed novel has also had the effect of exaggerating

Nick's importance in particular stories. The failure to carefully investigate the narrative perspective of "The Doctor and the Doctor's Wife," for example, has frequently resulted in the idea that Nick is the protagonist of this story as clearly as he is the protagonist of such stories as "The Battler" and "Big Two-Hearted River." Joseph DeFalco, for example, suggests that the events of the "The Doctor and the Doctor's Wife" are important in large measure because they portray part of Nick's initiation into manhood. According to DeFalco, the encounter between Dick Boulton and Doctor Adams undermines Nick's trust in his father. The "father figure" is "denigrated in Nick's eyes . . ." as is the entire social framework of which the doctor is a part.[7] Carlos Baker, on the other hand, sees the story as movingly dramatizing the father-son relationship by portraying "Nick's sympathy with his father's shame and anger after the encounter with the sawyers, in which Dr. Adams has been insultingly bested."[8] Philip Young suggests that "The Doctor and the Doctor's Wife" is one of several stories which present "the boy's first encounter with things that are not violent, but which complicate his young life considerably because they deeply perplex."[9] There are two problems with interpretations such as these. First, they presume that the argument between Dick Boulton and Nick's father and the conversation between the doctor and the doctor's wife are seen from Nick's angle of view. As Robert Murray Davis and Sheridan Baker point out, however, there is no evidence at all which indicates that Nick witnesses any of the events which transpire before his father finds him in the woods.[10] The critical assumption that "The Doctor and the Doctor's Wife" largely concerns Nick also ignores the details of the text of the story. While

"The Doctor and the Doctor's Wife" uses many of the same techniques "Indian Camp" uses, these techniques indicate that the story's main concern is with Doctor Adams. As is usually true in Hemingway's stories, the use of names in "The Doctor and the Doctor's Wife" helps to create the reader's perspective. That Doctor Adams himself is the center of the story is suggested by the fact that he is generally referred to as "the doctor." A few times he is called "Nick's father" or "his father," but not frequently enough to suggest that Nick is especially important. Doctor Adams' importance in the story is also suggested by the fact that Mrs. Adams is consistently referred to in terms of her relationship to the doctor. She is always called "the doctor's wife" or "his wife," never "Nick's mother" or "Mrs. Adams."

Unlike "Indian Camp," "The Doctor and the Doctor's Wife" can be divided into two sections, each of which uses a different angle of view.* In the first section of the story the reader views events primarily from the angle of the Indians. The story begins when the Indians walk in the back gate, and it continues for nearly a page with descriptions of their actions. Of the six sense perceptions which are mentioned during the altercation between Dick Boulton and Doctor Adams, only one is assigned to Doctor Adams. The Indians do the rest of the looking and watching. Unlike "Indian Camp," this story uses several descriptions

*Because they use more than a single perspective on events, both "The Doctor and the Doctor's Wife" and "The End of Something" can be considered "multiple view narratives," at least as this study defines the term in Chapter IX. However, because the stories are more profitably discussed as dramatic narratives, they are analyzed in the present chapter.

of emotional states, and nearly all of those that occur during the first part of the story are assigned to Dick Boulton. By causing the reader to observe the first part of the story from the point of view of the Indians, the narrator emphasizes the doctor's isolation and weakness. Doctor Adams' petty hypocrisy about stealing the logs and the humiliation which results from his inability to carry out his threat are made to seem all the more pathetic by the fact that the reader does not see things from his angle.

After the Indians walk away through the woods, the angle of view changes, and the reader sees events as the doctor sees them. As is true of the conversation between Dick Boulton and Doctor Adams, the conversation between Doctor Adams and his wife reveals aspects of the doctor's weakness. As DeFalco suggests, the fact that the wife belongs "to a religious sect which denies the necessity of his professional function . . ."[11] makes it evident that even in his own home Doctor Adams has no power or dignity. However, because the reader sees the events of the second conversation from the doctor's angle, the doctor becomes a more sympathetic character. As he and the reader listen to the wife's quotation from scripture and to her doubt that anybody would intentionally start a fight in order to get out of paying a bill, the sadness and the emptiness of the doctor's life overshadow his petty hypocrisy about the logs, and the reader feels sorry for him.

Though "The Doctor and the Doctor's Wife" is not in any sense about Nick, it is clear that the information which the reader finds out about the doctor will be important to the boy later on. Nick's love for his father is, no doubt, contingent on his belief in his father's

strength. For the moment, as Sheridan Baker explains, "The companionship of the father and son is still intact," but this is only because "Nick has not seen his father's humiliation."[12] As the boy grows, he will surely come to see his father's weakness, and their relationship will dissolve.

In four other early stories--"The Three-Day Blow," "The Battler," "Cross-Country Snow," and "Big Two-Hearted River"--there is little doubt that Nick's reactions to events are of particular importance.[13] In the opening paragraphs of all four narratives, the reader sees Nick doing something alone, and the focus on Nick which is set up at the beginning of these stories is maintained by the fact that the reader consistently stands "behind" Nick and perceives from his angle of view. "The End of Something," the only other Nick Adams story in In Our Time, is also largely concerned with Nick's reactions. It is not, however, told consistently from Nick's angle. During the first three quarters of "The End of Something," the narrator divides the reader's focus equally between Nick and Marjorie. What Marjorie does is as completely described as what Nick does, and Marjorie's perceptions are at least as fully reported as Nick's. After Nick's revelation that love "isn't fun any more," however, the narrator limits the reader to Nick's angle of view, and while this limitation does emphasize the importance of Nick's reactions, it also emphasizes the quiet and lonely courage illustrated by Marjorie's ability to face a painful truth and act upon its implications without tears or recrimination.

The uncharacterized narrators of Hemingway's dramatic stories control the angle from which the reader views events primarily by means

of the direct and indirect assignment of sense perceptions, and while the way in which perceptions are directly attributed to a character needs no further discussion, a brief survey of some of the techniques with which perceptions are indirectly assigned may be worthwhile. One way in which angle of view is indirectly maintained involves the narrator's exclusion of those details of scene, character, and action which a particular character is unable to perceive. A few examples of this technique have already been discussed in connection with "Indian Camp," and many other examples can be found in Hemingway's other dramatic narratives. Early in "Cross-Country Snow," for example, the narrator explains, "He [Nick] climbed up the steep road with the skis on his shoulder, kicking his heel nails into the icy footing. He heard George breathing and kicking in his heels just behind him"(185). Nick cannot see George, and because the narrator restricts his presentation of the event to what can be heard, the reader is forced to perceive the event as Nick perceives it. During the final section of "The End of Something," Nick lies with his face in a blanket, and the narrator restricts the reader to Nick's angle by describing Marjorie's departure and Bill's arrival without recourse to the way things look:

> He could hear Marjorie rowing on the water.
>
> He lay there for a long time. He lay there while he heard Bill come into the clearing walking around through the woods. He felt Bill coming up to the fire. (111. Underlining mine.)

One of the most important examples of a narrator's exclusion of those details which a character cannot perceive occurs in "Big Two-Hearted

River."* Each time Nick falls asleep during this story, that is, each time Nick's conscious perceptions stop, the narration halts completely. Part I of the story ends when Nick goes to sleep for the night. The second part does not begin until Nick has awakened. Because the character from whose angle of view the reader perceives generally cannot look at himself, the reader is often presented with more detailed descriptions of those characters from whose angle he does not view events, than of the character "behind" whom he stands. In "The Battler," for example, Al's face is described in detail, but the reader knows nothing of Nick's appearance. In "Cross-Country Snow" the reader is told of George's "big back and blond head"(184), but does not find out what Nick looks like.**

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*"Big Two-Hearted River" is not a dramatic story in the same sense that "Indian Camp" and "The Doctor and the Doctor's Wife" are, but it furnishes several interesting examples of the indirect creation of angle of view. See Chapter VIII of this study for a more complete discussion of "Big Two-Hearted River."

**Closely related to the above technique, though not strictly speaking the same thing, is the technique whereby a narrator describes only what one character is doing when it is obvious that other characters are doing the same thing at the same time. In "Cross-Country Snow," when Nick and George get dressed for their "run home together," the narrator mentions only that "Nick stood up. He buckled his wind jacket tight. He leaned over George and picked up the two ski poles from against the wall"(188). It is obvious, however, that George must be standing up and getting dressed at the same time Nick is. In "The Battler," only Nick is described as eating the hot fried ham and eggs, even though it is clear that Bugs must be eating, too. In "The Three-Day Blow," the narrator mentions only that "Nick went inside the cottage" (115) when it is clear that Bill is right behind him. Though this technique does not limit the reader to a character's angle of view, it is often important for maintaining the reader's focus on the character from whose angle events are presented.

Another technique which is used to restrict the reader to a character's angle of view has to do with the way in which certain details are included in description. In many instances, aspects of scene are portrayed as though their existenee were contingent on the perceptions of a character. In "The Battler," for example, as Nick walks toward the campfire, the fire is described as being "bright now, just at the edge of the trees"(130). The fire has actually been bright all along, but the narrator is presenting the fire as Nick sees it, and from the boy's vantage point the brightness depends on his distance from the fire. During Part I of "Big Two-Hearted River," Nick rests from carrying his heavy pack, and he looks toward "the far blue hills that marked the Lake Superior height of land. He could hardly see them, faint and far away in the heat-light over the plain. If he looked too steadily they were gone. But if he only half-looked they were there, the far-off hills of the height of land"(211). The blue hills are, of course, "there" all the time, but in this passage their existenee seems contingent on Nick's perception of them. When Nick does not see the hills, they are "gone" both for Nick and for the narrator. Near the beginning of the same story, Nick watches the fish on the pebbly bottom of the river--"As he watched them" the narrator explains, "they changed their positions by quiek angles . . ."(209). Though the fish are changing position whether Nick is watching them or not, the use of "as" suggests that the movement of the fish is involved with Nick's watching. This particular construction is used several times in "Big Two-Hearted River." As Nick walks through the pine grove, "It was brown and soft underfoot as Nick walked on it"(213). In Part II, when Nick crawls

out of his tent in the morning, the "grass was wet on his hands as he came out"(221).

One other technique which is useful for limiting the reader to a particular character's angle involves the particular sequence in which details are presented. At the beginning of "The Three-Day Blow," for example, Nick is walking to Bill's house, and as he nears the end of his walk, the narrator explains, "the door of the cottage opened and Bill came out"(115). By choosing this particular construction, rather than the more obvious "Bill opened the door and came out," the narrator emphasizes the fact that the reader is seeing things not simply in the order in which they happen, but in that specific order in which Nick sees them happen. Sometimes, details are presented in a sequence which suggests that the scene exists, as it were, outward from the character who is perceiving it. In "Big Two-Hearted River" Nick comes down a hillside into a meadow and, the narrator explains, "At the edge of the meadow flowed the river"(213). The use of an inverted construction instead of the more obvious "The river flowed at the edge of the meadow," suggests that the reader is standing "behind" Nick, looking from Nick's position toward the river. Near the beginning of "The Three-Day Blow," Nick and Bill look out "across the country, down over the orchard, beyond the road, across the lower fields and the woods of the point to the lake"(115). The result is that the reader sees things from the position of the characters and in that particular sequence in which the characters' eyes sweep the scene.

Because the effects of the use of a particular angle of view in a specific story are largely dependent on the subject matter and the

structure of that story, it is difficult to generalize intelligently about the ways in which angle of view can be used to create and modify thematic content. It is possible, however, to hazard one limited generalization about the use of angle of view in some of the Nick Adams stories. By presenting such stories as "Indian Camp" and "The Battler" from Nick's angle, Hemingway is able to create, or at least to emphasize, a thematic dimension which might not exist otherwise. Both "Indian Camp" and "The Battler" have two kinds of thematic content. On one hand, they present central situations which are interesting in themselves. At the same time, they are clearly concerned with the reactions of a particular character to these central situations. Were the stories not presented from a specific angle of view, the portrayal of Doctor Adams' delivery of the Indian baby and of the relationship between Bugs and Al would still be meaningful, but the suggestion that these experiences are making significant impressions on Nick and that he will grow and develop in part because of these impressions might be a good deal less clear.

In general, analysis of the Nick Adams stories of In Our Time indicates that the reader of a particular story does not, as Young supposes, require information which is contained in the other stories in order to understand the degree to which the narrative he is reading is concerned with Nick Adams. All that is necessary is an awareness on the part of the reader of Hemingway's careful control of narrative perspective in general, and of narrative angle in particular.[14]

The development of a particular angle of view in a story often has the effect of creating sympathy for the character "behind" whom the reader stands. However, just as the reader of an involved narration

must consider carefully before he accepts what a narrator says, the reader of an uninvolved narration must be aware that sympathy with a character from whose angle events are presented may be misplaced. As a result of the particular angle of view which is created in "Cat in the Rain," for example, there is a tendency on the part of some readers to overlook certain important implications of the story's presentation of the characters. Because the reader of "Cat in the Rain" sees things from the angle of view of the American wife, the sterility of the marriage of the two Americans seems at first glance to result primarily from the husband's unresponsiveness. When the story is examined more carefully, however, it becomes apparent, first, that the wife is at least as unresponsive as the husband is, and, second, that George's recurrent return to his book is well-motivated.[15] When the wife returns to the hotel room, having failed to find the cat, she sits at her dressing table and studies herself in the mirror. Then she asks her husband,

> "Don't you think it would be a good idea if I let my hair grow out . . . ."
> "I like it the way it is."
> "I get so tired of it," she said. "I get so tired of looking like a boy."
> George shifted his position in the bed. He hadn't looked away from her since she started to speak.
> "You look pretty darn nice," he said.
> She laid the mirror down on the dresser and went over to the window and looked out. (169)

George's staring and his emphatic compliment indicate that at least in this instance he is responding to his wife. The wife, however, ignores this response, walks to the window, and begins to catalogue all the things she wants. When George's wife does pay attention to her husband, it is a type of attention which makes his frequent return to his reading quite understandable. When the wife returns to the room, for example,

George immediately puts his book down and asks if she found the cat. He continues to engage in the conversation until his wife sits down on the bed and complains, "I wanted it so much . . . . I don't know why I wanted it so much. I wanted that poor kitty. It isn't any fun to be a poor kitty out in the rain"(169). The wife's desire for a cat reflects, as both John V. Hagopian and Joseph DeFalco suggest, certain inner needs. At the same time, however, the maudlin, childish way in which the wife generally expresses her dissatisfaction with her life implies that her foremost desire is not, as Hagopian suggests, "motherhood, a home with a family" and "an end to the strictly companionate marriage with George," but that it is, as DeFalco suggests, the complete security of childhood.[16] George may be a poor mate, but his failure as a husband seems at least partially motivated by his wife's self-centered, childish approach to life.

The techniques which are developed in In Our Time for controlling angle of view are used throughout Hemingway's work. "Ten Indians," for example, is not only similar thematically to such earlier stories as "The Three-Day Blow" and "The Battler," it employs many of the specific techniques which are used in these earlier stories. A particular angle of view is set up in the very first sentence of "Ten Indians": "After one Fourth of July, Nick, driving home late from town in the big wagon with Joe Garner and his family, passed nine drunken Indians along the road"(331). By explaining only that Nick is riding in the wagon and passing the Indians, even though other characters are doing and seeing the same things at the same time, the narrator makes clear that the reader is perceiving as Nick perceives. This angle of view is maintained through the use of names. Doctor Adams, for example, is referred to

only in terms of his relationship to Nick. He is called "his father" or "Nick's father" fifteen times in the final two pages of the story. The presentation of the events of "Ten Indians" from Nick's angle of view both intensifies the shock of Doctor Adams' revelation of Prudie's disloyalty and suggests the importance of the revelation as a part of the process of Nick's maturation.

"The Killers," another of the later dramatic stories, is usually discussed as though it were as fully concerned with Nick Adams as "Ten Indians" is. As is true in the case of "The Doctor and the Doctor's Wife," however, the standard approach to "The Killers" has tended to exaggerate Nick's importance in order that the story might more easily be interpreted as a "chapter" in a "novel."[17] Nick is, of course, a more important character in "The Killers" than he is in "The Doctor and the Doctor's Wife." Nick is the only character in the lunch-room whose full name is given; he is the only character whose specific reaction to being gagged is presented; and the reader watches more or less from Nick's angle when he goes to warn Ole Andreson. At the same time, however, it would be difficult to say that Nick is much more important in "The Killers" than George is. George is present during more of the story than Nick is, and the reader sees more or less from George's angle during the longest scene in the story, when George is alone with Max awaiting Ole Andreson's arrival. It is George who realizes that the gangsters are going to kill Ole and who suggests that Nick go to warn the ex-prizefighter. An examination of the assignment of sense perceptions and states of feeling also suggests that George's reactions are as important as Nick's. Perceptions are directly assigned to George, in fact, more frequently than to any other character. Though George's

reactions to the events of the story have been called less sensitive--and, thus, less interesting--than Nick's, it is easy to exaggerate the difference in the effect of the experience on the two characters. Nick thinks Ole's situation is an "awful thing"; George thinks it is "a hell of a thing." Even the much-discussed final lines of the story do not necessarily indicate that the incident has had a significantly greater effect on Nick than on George. As Charles A. Owen suggests, Nick has caught "the contagion of flight" from Ole Andreson, and his immediate reaction is to want to "get out of this town"(289).[18] The irony with which George treats Nick's desire to run away from trouble does not indicate that George is callous, it merely indicates his understanding of the uselessness of the solution Nick proposes for the situation. The point here is not that George is the protagonist of "The Killers," but that it is an exaggeration to say that Nick is the protagonist. "The Killers" is not exclusively concerned with Nick's "discovery of evil," as Young, DeFalco, Brooks, Warren, and others have argued, any more than it is exclusively concerned with Ole Andreson's attempt to face death, as O'iver Evans has argued.[19] "The Killers" portrays a situation during which several characters act and react and during which a variety of meanings are suggested. "The Killers" is, in other words, a different kind of story than "Indian Camp," "The Battler," and "Ten Indians," and this difference is clearly indicated by the story's shifting angle of view and its diffuse assignment of sensory and emotional reaction.

Like "Ten Indians," both "The Sea Change" and Chapter 21 of To Have and Have Not present events from the angle of a single character.* In "The Sea Change" the reader sees events by and large from Phil's angle, and, as a result, the girl's revelation that she wishes to have an affair with another woman has a different effect than it might have otherwise. Similarly, the argument between Helen and Richard Gordon in Chapter 21 of To Have and Have Not has the particular effect it does in part because the reader views the altercation from the angle of Richard Gordon. Since the reader shares Gordon's angle, Helen Gordon's words come "toward" the reader, so to speak, and emphasize the effect of the dressing down her husband receives.

(3) There is a tendency in some of Hemingway's uninvolved stories to eliminate even dramatic exposition and to rely as fully as possible on conversation for the presentation of character, event, and theme.

*The angle in both stories is set up by means of devices used in earlier stories. In "The Sea Change" the reader learns Phil's name, but not the girl's. The reader is presented with Phil's perceptions, particularly at the end of the story when he sees in the mirror that he is "a different man." While the girl is described in some detail, the reader only knows that, according to the barman, Phil looks "very well." In Chapter 21 of To Have and Have Not Richard Gordon is the only character named by the narrator, and he is named fairly frequently. His wife, Helen, on the other hand, is never named by the narrator. When Helen is referred to more elaborately than as "she" or "her," she is called "his wife." All but one of the sense perceptions and all of the general states of feeling which are assigned in the text are assigned to Richard Gordon, and the story includes several of Gordon's thoughts and one long flashback from his angle of view. Finally, only Helen is described in any detail; the reader knows nothing of how Gordon looks.

This tendency to eliminate exposition has a number of important effects on narrative perspective. For one thing, the less exposition a narrative uses, the less chance there is for a narrator to be characterized, and as has been suggested, the more a narrator is effaced, the more fully his control of the meaning and effect of his narrative must be exerted indirectly by means of description and the creation of angle of view. Even the use of description and angle of view, however, requires exposition, and as a result, the less a narrator uses exposition, the less he is able to rely on these methods. In those stories in which exposition is largely eliminated, the reader's perspective on events is determined primarily by the kinds of conversation which are carried on by the characters. In these stories the conversation often is the action, and whatever effects and meanings are achieved result primarily from the things which the characters say and the way in which they say them.[20]

"The End of Something," for example, is more fully concerned with things Nick Adams says, than it is with any particular action which either he or Marjorie carries out. Some physical action does occur during the story, but the only real importance of the rowing and the fishing which takes place is metaphoric. The degree to which "The End of Something" is concerned with the saying of things is made particularly emphatic by the fact that for all practical purposes, the love affair between Marjorie and Nick is over before "The End of Something" begins.

That this is the case is suggested in the first exchange of the story:

> "There's our old ruin, Nick," Marjorie said.
> Nick, rowing, looked at the white stone in the green trees.
> "There it is," he said.
> "Can you remember when it was a mill?" Marjorie asked.
> "I can just remember," Nick said.
> "It seems more like a castle," Marjorie said.
> Nick said nothing. (108)

Marjorie's use of "our old ruin" suggests that on previous fishing trips she and Nick have thought of the ruined lumber mill as a symbol of their intimacy. As a result, as DeFalco mentions, Nick's noncommittal and unenthusiastic replies suggest that his feeling for those things which the ruin still symbolizes for Marjorie has died. DeFalco feels that during the first part of "The End of Something" Marjorie is unaware of the change which has occurred in Nick.[21] It seems just as likely, however, that she knows what the problem is throughout the story. The frequency of Marjorie's attempts to draw Nick into conversation and to get him to enjoy fishing with her suggest that she is attempting to rekindle emotions which she knows have cooled. When Nick finally gets mad at Marjorie and claims that he is angry because Marjorie knows everything, Marjorie's reply shows that she understands what is actually wrong:

> "You don't have to talk silly," Marjorie said. "What's really the matter?"
> "I don't know."
> "Of course you know."
> "No I don't."
> "Go on and say it." (110)

As Marjorie's urging suggests, she realizes that all that remains is for Nick to <u>say</u> what the problem is. Once Nick admits what they both know, that for Nick "It isn't any fun any more. Not any of it" (110), the affair is finished. Until Nick says what is the matter, Marjorie attempts to re-establish their relationship, but once the truth has been stated, it

must be faced, and on her own initiative Marjorie gets up and leaves.

The highly conversational form of some of Hemingway's uninvolved narrations not only determines the kind of action which occurs, it also determines the manner in which character is delineated. In some stories the creation of character depends on the use of specific speech peculiarities. The rough speech used by the soldiers in "Today Is Friday," for example, emphasizes the irony of their failure to understand the real significance of the man they have just crucified. By and large, however, the accent a character has and the peculiarities of his diction and sentence construction reveal only regional, occupational, or social background, and while these aspects of personality are important for making a character authentic, they are of limited use in determining the reader's evaluation of the character. As often as not, the details of a character's speech are not as important as the general manner in which the character makes use of the communicative powers of language.

The importance of a character's use of language in determining the reader's attitude toward him is exemplified by the argument in "The Doctor and the Doctor's Wife" between Dick Boulton and Doctor Adams. When this argument is examined carefully, it becomes clear that the characterization of Doctor Adams is at least as fully dependent on the way in which he uses language to deal with several circumstances as it is on the actual circumstances themselves. The argument begins when Dick Boulton turns to Doctor Adams and says, "Well, Doc . . . that's a nice lot of timber you've stolen"(100). As the narrator indicates early in the story, Doctor Adams knows exactly where the timber comes from and to whom it really belongs. In other words, the doctor knows that in a

literal sense the logs are stolen, but because the connotations of "stolen" embarrass him, he tells Dick Boulton, "Don't talk that way . . . . It's driftwood"(100). The Doctor's reply suggests, really, that he is less worried about whether he actually is a thief than about whether he is called a thief. He begins to look foolish to the reader not because he takes the logs, but because of his humorless inability to admit what he does, because of his refusal, as Aerol Arnold puts it, to say the truth.[22]

Dick Boulton sees the petty hypocrisy of the Doctor's use of "driftwood," and he is annoyed by the Doctor's condescending correction of what he has said. As a result, Boulton refuses to let the subject drop. He has the log washed off to establish its true ownership, and he reiterates his claim that the logs are "stolen":

> "Don't get huffy, Doc," said Dick. "Don't get huffy. I don't care who you steal from. It's none of my business."
> "If you think the logs are stolen, leave them alone and take your tools back to the camp," the doctor said. His face was red.
> "Don't go off at half cock, Doc," Dick said. He spat tobacco juice on the log. It slid off, thinning in the water. "You know they're stolen as well as I do. It don't make any difference to me."
> "All right. If you think the logs are stolen, take your stuff and get out." (100)

As is evident from his stubbornness about what the logs are called and from his anger about the way in which Boulton refers to him, Doctor Adams expects the Indians to treat him with deference and to do as he says regardless of how he acts. This demand for respect is based not on honesty, not on moral rectitude, but simply on social position. The result of the argument about the use of "stolen" and "driftwood," in

other words, is that the reader comes to see not only Doctor Adams' pettiness, but his hypocrisy and his basic lack of integrity.

The unflattering portrait of Doctor Adams in "The Doctor and the Doctor's Wife" is given a further emphasis by the way in which his conversation with Boulton ends. The half-breed baits the doctor with "stolen" and "Doc" until Doctor Adams completely loses control and warns, "If you call me Doc once again, I'll knock your eye teeth down your throat"(101). Boulton responds belligerently to the doctor's threat, and the humiliated doctor finally turns away and walks to the cottage. It is important to notice that the doctor's humiliation does not result per se from the fact that he is afraid to fight Dick Boulton. Boulton, after all, is a "big man" who likes "to get into fights"(101). The doctor's fear of him is quite understandable. The real source of the doctor's embarrassment is the fact that he threatens Boulton, or to put it another way, the fact that he says he will knock Boulton's teeth out and then is unable or unwilling to back up his words with action. The argument begins because the doctor will not call an action by its proper name; it ends with his inability to live up to what he says. In both cases the doctor's use of language is what betrays the essential weakness of his character.

Hemingway's short stories after In Our Time rely even more exclusively on conversation for the presentation of character and theme than the In Our Time stories do.[23] That this is the case is indicated by the fact that such later stories as "The Killers," "Hills Like White Elephants," "The Sea Change," "A Clean, Well-Lighted Place," and Chapter 21 of To Have and Have Not use substantially fewer lines of exposition than the

dramatic stories of In Our Time.[24] The increased dramatization of the later stories is most clearly illustrated, perhaps, by "Today Is Friday," a "story" which is presented in the form of a play.

In such later stories as "Hills Like White Elephants" and Chapter 21 of To Have and Have Not the almost exclusive reliance on the spoken word results in the creation of fiction which is not only conducted through conversation, but which is in large measure about the use of language.[25] At the beginning of "Hills Like White Elephants," the reader sees a man and a girl sitting outside a train station. They order beer, and as they drink, the girl looks at the line of white hills across the valley and comments,

> "They look like white elephants . . . ."
> "I've never seen one," the man drank his beer.
> "No, you wouldn't have."
> "I might have," the man said. "Just because you say I wouldn't have doesn't prove anything." (273)

At the outset, the girl's wittiness is contrasted with the man's peevish defensiveness, and the disparity between the two characters in sensitivity and intelligence which is suggested by this exchange is maintained throughout the story. The girl's witty comment represents, as Lid explains, "the kind of verbal experience they have shared in the past, a private, intimate response to their surroundings." The fact that the girl's comment now merely results in an argument indicates, as Lid suggests, that the two characters are "rubbing each other's nerves raw."[26]

After the man and the girl bicker about the degree to which their lives are made up of looking at things and trying new drinks, the man

brings up the topic which is really on both their minds:

> "It's really an awfully simple operation, Jig," the man said. "It's not really an operation at all."
> The girl looked at the ground the table legs rested on.
> "I know you wouldn't mind it, Jig. It's really not anything. It's just to let the air in."
> The girl did not say anything.
> "I'll go with you and I'll stay with you all the time. They just let the air in and then it's all perfectly natural." (275)

It is clear from this dialogue that the couple has talked about the proposed abortion before and that in their previous discussions the girl has made it clear that she would rather have the baby. As a result, the man's assurance that Jig won't "mind it" means the exact opposite of what it says. On the most basic level, the man means that Jig will not "mind it" physically, that the abortion will not be painful. However, not only is there a good chance that the "operation" will be painful, but it is clear that Jig will "mind it" even if no physical pain is involved. The man's use of "natural" to describe the way things are after they "let the air in" even more obviously indicates the degree to which the man's words are belied by what he means. As the story continues, the hypocrisy of what the man says becomes more and more clear. Six times he says, "I don't want you to do it if you don't want to"(277) or something nearly identical, when it is perfectly obvious that the entire discussion has resulted from the fact that the girl doesn't want to go through with the abortion. Late in the story, the man avers, "I'd do anything for you" (277), another statement which is clearly contradicted by the nature of the conversation in which the couple is engaged. Because of the consistent hypocrisy of the man's words and the lack of concern for the girl that his hypocrisy frequently indicates, it is not surprising that the girl's

final request of the man is "Would you please please please please please please please stop talking"(277).

Unlike the man, the girl usually attempts to say the truth. Even when she attempts to avoid talking about the abortion, as she does by being witty about the way the hills look, her concern about the operation is suggested by what she says. As most critics have noticed, the girl's observation that the hills look like white elephants is an objective epitome of her concern with the human "white elephant" that the abortion will destroy. During the story, the girl tries and fails to bring the man to say that he wants the child. Her final submission to the man's wishes is fittingly suggested by her using language in the same hypocritical way in which the man uses it. When the man returns from the bar, he asks, "Do you feel better?"(278). What he really wants to know is whether the girl will go through with the dangerous abortion, and, as a result, his apparent statement of concern for the girl's well-being indicates a lack of concern for her well-being. The story ends with the girl's reply, "I feel fine . . . . There's nothing wrong with me. I feel fine"(278). Just as the man's question means the opposite of what it seems to mean, the girl's answer says the opposite of what she feels.

In "Hills Like White Elephants" the conversation which the characters engage in epitomizes their life together. The essential sterility of the relationship between the man and the girl, which is made clear by the decision to have the abortion, is reflected by the futility of their conversation. When the story begins, the girl has agreed to have the abortion and is attempting to avoid thinking about her decision by feigning cheerfulness. The man broaches the subject, however, and they

argue about the possible effects of the operation. When the story ends, the conversation has concluded exactly where it began, with the girl having agreed to have the abortion and feigning cheerfulness in an attempt to avoid thinking about it. Just as the physical intimacy which the couple has shared will end in the destruction of the product of that intimacy, the verbal communication which takes place between the couple results merely in their agreeing not to communicate about what is most important to them.

Like "The End of Something," Chapter 21 of To Have and Have Not is more fully concerned with the verbal statement that the emotional basis of a relationship is dead, than with the actual destruction of the relationship. That this is the case is made clear by the fact that the one disloyal action which is portrayed in the story is not portrayed until the Gordons have said so much to each other that, according to Helen Gordon, fixing up their marriage would be impossible. It is also suggested by the fact that though Helen Gordon's feelings have existed for quite some time, the marriage does not end until these feelings are voiced.

Like the man and the girl in "Hills Like White Elephants," Helen and Richard Gordon use language in very different ways. This difference is indicated in the first exchange of the story:

"Well," Richard Gordon said to his wife.
"You have lipstick on your shirt," she said. "And over your ear."
"What about this?"
"What about what?"
"What about finding you lying on the couch with that drunken slob?"
"You did not."
"Where did I find you?"
"You found us sitting on the couch." (182)

Gordon's silent acceptance of his wife's correction of his statement shows that he not only exaggerates what he saw, but that he does so knowingly. The care with which his wife states the facts of her disloyalty, on the other hand, suggests her ability to be honest about what she does. As the argument continues, Gordon consistently distorts reality--either willfully or as a result of poor judgement--and his wife consistently denies his distortions. Nearly everything Gordon says, in fact, is shown to be wrong. The degree to which this is the case is indicated by that part of the altercation which produces Gordon's realization of the seriousness of this particular argument:

"I dislike you thoroughly and I'm through with you."
"All right," he said.
"No. Not all right. All over. Don't you understand?"
"I guess so."
"Don't guess."
"Don't be so melodramatic, Helen."
"So I'm melodramatic, am I? Well, I'm not. I'm through with you."
"No, you're not."
"I won't say it again."
"What are you going to do?"
"I don't know yet. I may marry John MacWilsey."
"You will not."
"I will if I wish."
"He wouldn't marry you."
"Oh, yes he will. He asked me to marry him this afternoon." (184-185)

Gordon's tendency to distort reality when he verbalizes it is made particularly ironic by the fact that he is a writer. And, since the reader sees Gordon distort the facts during conversation whenever he feels it convenient to do so, Helen Gordon's evaluation of her husband's writing is accepted by the reader. "If you were just a good writer," she explains, "I could stand for all the rest of it maybe. But I've seen you bitter, jealous, changing your politics to suit the fashion, sucking up to people's faces and talking about them behind their backs. I've seen you until I'm sick of you"(186). As is true of both Doctor Adams (in "The Doctor and the Doctor's Wife") and the man in "Hills Like White Elephants," William Gordon uses language to mask his own weakness, and, as is true in the cases of these other characters, this mask is only self-deceptive. The overall effect of Gordon's use of language is his complete ignorance of who he and his wife really are. As is made clear at the end of the story, Helen Gordon's revelation that their marriage has been a sordid and unhappy experience for her comes as a total surprise to her husband.

NOTES TO CHAPTER VII

1. DeFalco's perceptive discussions of Hemingway's stories should be consulted for a full understanding of the ways in which Hemingway uses setting. See especially DeFalco's discussions of "The End of Something," "The Three-Day Blow," "Ten Indians," and "Big Two-Hearted River."

2. Young, Ernest Hemingway: A Reconsideration, 32.

3. Baker, Hemingway: The Writer as Artist, 128.

4. Philip Young, Ernest Hemingway, University of Minnesota Pamphlets on American Writers (Minneapolis, 1959), 4.

5. Young, Ernest Hemingway: A Reconsideration, 32.

6. G. Thomas Tanselle,"Hemingway's 'Indian Camp,'" Explicator, XX (February,1962), item 53.

7. DeFalco, 35.

8. Baker, Hemingway: The Writer as Artist, 134. John Killinger agrees with Baker. In "The Doctor and the Doctor's Wife," he explains, "Nick chooses to side with his father against the Indians rather than to believe,like his religious mother, that they are good men." Killinger, Hemingway and the Dead Gods (Lexington, Kentucky, 1960), 22.

9. Young, Ernest Hemingway: A Reconsideration, 32.

10. See Robert Murray Davis, "Hemingway's 'The Doctor and the Doctor's Wife,'" Explicator, XXV (September, 1966), item 1; and Sheridan Baker, 28-29. As Davis mentions, Aerol Arnold's discussion of the story is one of few which does not fall back on the assumption that Nick witnesses the confrontation between the doctor and Dick Boulton. See Aerol Arnold, "Hemingway's 'The Doctor and the Doctor's Wife,'" Explicator, XVIII (March, 1960), item 36.

11. DeFalco, 36.

12. Sheridan Baker, 28.

13. In "Hemingway's 'The Battler,'" Explicator, XIII (October, 1954), William Bache documents one aspect of Hemingway's creation of angle of view in "The Battler": "Hemingway suggests the impact of the incident on Nick by underlining the appeal of the action to the senses: references are made to feeling, hearing, tasting; in its various forms look is used twenty-five times, and see, fifteen times" (Bache, item 4).

14. Horst H. Kruse deals with one aspect of this question. He proves unfounded Young's contention that the reader needs information which is contained in "The Three-Day Blow" in order to understand why Nick and Marjorie break up in "The End of Something." As Kruse shows, all the information which is necessary for understanding "The End of Something" is contained in "The End of Something." See Horst H. Kruse, "Ernest Hemingway's 'The End of Something': Its Independence as a Short Story and Its Place in the 'Education of Nick Adams,'" Studies in Short Fiction, IV (Winter, 1967), 152-166; and Young, Ernest Hemingway: A Reconsideration, 33-35.

15. In "Symmetry in 'Cat in the Rain,'" College English, XXIV (December, 1962), John V. Hagopian contends that George's reading indicates that he "prefers the world of fiction to the world of adulthood" (Hagopian, 222).

16. See DeFalco, 159; Hagopian, 221.

17. In "Time and the Contagion of Flight in 'The Killers,'" Forum, III (Fall and Winter, 1960), Charles A. Owen, Jr., points out that "The Killers" stands apart from other Nick Adams stories in the age and circumstances of the hero: "I am indebted to my colleague George Hemphill for pointing out to me that though the story takes place in the '20s during the prohibition era, this Nick Adams has clearly played no part in World War I. He is thus distinct from the hero of the other 'Nick Adams' stories and more clearly differentiated from Hemingway" (Owen, 46n).

18. See Owen, 46.

19. See Young, Ernest Hemingway: A Reconsideration, 32, 48-49; DeFalco, 63-71; Brooks and Warren, Understanding Fiction, 303-312. Part of the Brooks and Warren analysis is reprinted in Weeks, ed., Hemingway: A Collection of Critical Essays as "The Discovery of Evil: An Analysis of 'The Killers.'" See Oliver Evans, "The Protagonist of Hemingway's 'The Killers,'" Modern Language Notes, LXXIII (December, 1958), 589-591.

20. The elimination of exposition results in the virtual elimination of the portrayal of physical action, but physical action can be reported in dialogue. In "A Clean, Well-Lighted Place," for example, one of the waiters reports on the old man's attempted suicide. It is also possible for characters to carry out certain kinds of actions while they are talking. The waiters in "A Clean, Well-Lighted Place," for

example, are shutting the café for the night and getting dressed to go home while they discuss the old man. Nevertheless, the actual portrayal of physical action is almost entirely dependent on exposition, and when exposition is eliminated physical action is usually eliminated as well.

The elimination of the portrayal of physical action, of course, is not the same thing as the elimination of the importance of physical action. In some highly conversational stories what is said is of importance because it implies that action has occurred or will occur. Much of the effect of "The Killers," for example, depends on the reader's awareness that while characters are only talking, violent physical action is imminent. The conversations of the gangsters and the boys have power because of the reader's awareness, first, that Al and Max are dangerous and nervous, and, later, that they have come to the restaurant in order to murder Ole Andresen. In the same way, Nick's conversation with Ole Andreson is effective in part because the Swede's life is in immediate danger. "Hills Like White Elephants" makes similar use of the awareness of imminent action. The conversation of the couple at the railroad station is made more powerful by what Richard W. Lid calls a "sense of diminishing time and approaching disaster." As the man and the girl discuss the proposed abortion, the time during which they can change their minds is being used up, and the abortion itself is coming constantly closer. See "Hemingway and the Need for Speech," Modern Fiction Studies, VIII (Winter, 1962-1963), 403.

21. DeFalco, 43.

22. Arnold, item 36.

23. The kind of conversation characters have also has thematic implications in one other story from In Our Time. In "Out of Season" the inability of characters of different nationalities to communicate in conversation serves as a subtle emphasis of the story's presentation of one moment in the disintegration of the marriage of a young gentleman and his wife, Tiny. In this story, however, the actual use of dialogue is less important than is Hemingway's attempt to present a confused multilingual conversation in English. The kind of subtlety that is achieved in the conversation of "Out of Season" is illustrated by a brief exchange which occurs as the young gentleman, Tiny, and Peduzzi, their drunk Italian guide, walk toward the river where they plan to fish:

> They were walking down the hill toward the river. The town was in back of them. The sun had gone under and it was sprinkling rain. "There," said Peduzzi, pointing to a girl in the doorway of a house they passed. "My daughter."
>
> "His doctor," the wife said, "has he got to show us his doctor?"
>
> "He said his daughter," said the young gentleman. (176)

At first glance, it appears that Peduzzi is attempting to talk about his "daughter" in English. In reality, however, Peduzzi does not know English. As the narrator subsequently mentions, "Part of the time he talked in d'Ampezzo dialect and sometimes in Tyroler German dialect" (176). What Peduzzi really says is mein Tochter, the German for "my daughter." The American wife mistakenly thinks the words are English, but the husband, who understands a little German, translates for his wife.

24. The number of lines of exposition per page in the In Our Time stories is approximately as follows: "Indian Camp": 18; "The Doctor and the Doctor's Wife": 18; "The End of Something": 22; "The Three-Day Blow": 6 (This story, unlike other In Our Time stories uses a considerable amount of internal view, which, of course, requires exposition. That kind of exposition, however, is not included in these estimates.); "The Battler": 11; "Cross-Country Snow": 16; "Out of Season": 15; "Cat in the Rain": 14. The amount of exposition used in stories from later collections is usually about half of the amount used in the stories from In Our Time: "Today Is Friday": 4; "The Killers": 7; "Hills Like White Elephants": 7; "Ten Indians": 12; "The Sea Change": 8; "A Clean, Well-Lighted Place": 6; "Today Is Friday": 4; Chapter 21 of To Have and Have Not: 3.

25. In "The Logic of Confusion in Hemingway's 'A Clean, Well-Lighted Place,'" College English, XXII (May, 1961), Joseph F. Gabriel contends that the conversation in "A Clean, Well-Lighted Place," another of Hemingway's highly conversational stories, creates meaning in a very special manner. According to Gabriel, the conversation between the two waiters "operates on two levels: it operates in the conventional manner, discursively conveying the essential features of the older waiter's vision; and it operates symbolically, actually representing through its construction the kind of world he experiences. Not only does the dialogue tell of the nada of existence, but it re-creates it by raising for the reader the very problems which confront the older waiter and the old man as they apprehend their world. The experience of the reader duplicates their experience, for the reader, too, is called upon to bear uncertainty, inconsistency, confusion, and ambiguity, as he attempts to fashion some pattern of meaning out of the chaos of the dialogue" (Gabriel, 545). The difficulty with Gabriel's fascinating interpretation is that the confusion in the dialogue on which his interpretation is based is more easily, and more believably accounted for by Otto Reinert's suggestion that Hemingway violated the convention of indenting during conversation only when a new speaker begins to comment. Reinert rightly contends that Hemingway's indention of the older waiter's comment that the old man "must be eighty years" and of his qualification, "Anyway I should say he was eighty"(380) suggests "a reflective pause" between the two comments. See Reinert, "Hemingway's Waiters Once More," College English, XX (May, 1959), 418. Reinert does not mention that the use of an indented

line without a change of speaker occurs frequently in Hemingway's fiction. In "The Three-Day Blow," for example, Bill says both, "Oh, he's a better guy, all right . . ." and "But Walpole's a better writer"(119). As is true in "A Clean, Well-Lighted Place," this double indention suggests a reflective pause. In "The Gambler, the Nun, and the Radio," when the Mexicans who have been sent to visit Cayetano ask how much Mr. Frazer's radio cost, Mr. Frazer answers, "I don't know . . . . It is rented," and then in the following line asks, "You gentlemen are friends of Cayetano"(476). The indention between Mr. Frazer's two speeches emphasizes the difficulty Mr. Frazer is having talking to the Mexicans. In The Sun Also Rises, there are several instances of Hemingway's violation of the use of a new line for each new speaker. Near the end of Book II, for example, two instances occur on a single page. Jake is putting Mike to bed and tells him "Let me cover you over." Mike replies, "No, I'm quite warm," and after a pause during which Jake presumably covers him, he tells Jake, "Don't go. I have n't got ten to sleep yet" (The Sun Also Rises, 210). Jake goes downstairs and meets Bill, who asks, "See Mike?" Jake replies, "Yes," and then says "Let's go and eat" (The Sun Also Rises, 210). The relative frequency with which Hemingway ignores the traditional "rules" for indenting during the presentation of conversation makes it especially difficult to accept Cabriel's explanation of the "inconsistencies" in "A Clean, Well-Lighted Place." (For still other examples of the use of indention between comments by a single speaker, see "The Undefeated," 244; The Sun Also Rises, 83.)

Other articles which play a part in the interesting critical debate over the supposed errors in the dialogue of "A Clean, Well-Lighted Place" are William Bache, "Craftsmanship in 'A Clean, Well-Lighted Place,'" Personalist, XXXVII (Winter, 1956), 60-64. Frederick P. Kroeger, "The Dialogue in 'A Clean, Well-Lighted Place,'" College English, XX (February, 1959), 240-241; William E. Coburn, "Confusion in 'A Clean, Well-Lighted Place,'" College English, XX (February, 1959), 241-242.

26. Lid, 404.

CHAPTER VIII

INTERIOR VIEW

As was suggested in the previous chapter, the majority of those uninvolved narrations which are presented by uncharacterized narrators develop character and event primarily by means of description and conversation. The few assignments of sense perceptions, states of feeling, and thoughts which occur in the dramatic stories are important primarily as means for emphasizing aspects of character and theme which are developed in these other ways. In one group of Hemingway's uninvolved narrations, however, the privileges of interior view are more important. In such stories as "Big Two-Hearted River," "A Way You'll Never Be," and "The Snows of Kilimanjaro" the presentation of the particular unvoiced thoughts and feelings of characters is the primary means, and sometimes the only means, by which thematic content is revealed.

To say that the presentation of a character's unvoiced thoughts and feelings is crucial in a story is not necessarily to say that the story uses a great deal of internal view. In "Big Two-Hearted River," for example, there is comparatively little presentation of Nick's unspoken reactions. The only emotion which the narrator consistently makes explicit is Nick's happiness at being on a fishing trip. The only intellectual activity which is frequently presented is the kind of

simple figuring Nick does when he examines the black grasshoppers, when he thinks about the direction in which he must walk to hit the river, and when he thinks about how to catch bait. The story's presentation of a few more penetrating views of Nick's consciousness, however, makes it possible for the reader to see that "Big Two-Hearted River" is largely concerned with Nick's attempt to control certain areas of his mind. The most important of these deeper views occurs near the end of Part I of the story when Nick remembers at some length how he, his friend Hopkins, and several others went fishing on the Black River "a long time ago." This memory has several functions. For one thing it re-emphasizes the story's frequent suggestion that Nick has been away from normal life for a very long time and that important things have happened to him in the interim. More important than the particular content of the memory, however, is the fact that as a result of the act of remembering, Nick can feel his mind "starting to work," and purposely stops thinking. That Nick finds it necessary to "choke" his mind and is only able to do so because he is "tired enough" is the clearest indication in "Big Two-Hearted River" that during the expedition Nick "is trying desperately to keep from going out of his mind."[1] As Malcolm Cowley puts it, Nick Adams regards the strenuous fishing trip "as an escape, either from nightmare or from realities that have become a nightmare."[2] Although Nick is able to maintain his psychic balance during the story, the precariousness of this balance is suggested by the fact that it is endangered by what begins as a comparatively pleasant reminiscence.

The memory of fishing on the Black River is the most extensive presentation of the deeper levels of Nick's consciousness in "Big Two-

Hearted River." There are, however, a few brief passages which emphasize the implications of the reminiscence. The most explicit of these is the narrator's mention early in the story that Nick's enjoyment of the fishing trip results in part from his feeling that "he had left everything behind, the need for thinking, the need to write, other needs. It was all back of him"(210). In Part II there are several instances when it becomes clear, as Young puts it, that Nick "must not get too excited or he will get sick . . . . It is as though he were on a doctor's prescription, and indeed he is on the strictest sort of emoticnal diet . . . ."[3] The reader's few glimpses into a level of Nick's mind deeper than his immediate responses to the hiking and fishing are, then, the primary means by which the central conflict in "Big Two-Hearted River" is revealed. Were these few unvoiced thoughts and feelings eliminated from the presentation of the story, the reader could only speculate about the meaning and the purpose of the fishing trip.

Once the basic conflict in "Big Two-Hearted River" is recognized, the way in which the narrator's style reflects and dramatizes this conflict becomes understandable. As Philip Young explains, the frequent monotony of the style in "Big Two-Hearted River" is "extraordinarily appropriate to the state of Nick's nerves . . . . A terrible panic is just barely under control . . . ." When for a few moments the pressure is off Nick, as it is when a big trout strikes, "the style changes abruptly" and "the sentences lengthen greatly and become appropriately graceful . . . ." The style of "Big Two-Hearted River," in other words, "is the perfect expression of the content of the story."[4]

The narrative perspective of "Big Two-Hearted River" reflects exactly the subject matter it is used to present. In the first place, external scene and action are presented exclusively from Nick's angle of view. All aspects of the trip are presented precisely as Nick perceives them. What Nick does not perceive is not presented to the reader.* Secondly, the presentation of Nick's thoughts and feelings reflects exactly the activity of Nick's mind. Only when Nick reacts to what he perceives is the reader presented with Nick's reactions. When Nick is remembering, then and only then is the reader presented with portions of his past. Because Nick forces himself not to think about those things which endanger his psychic balance, the reader is not presented with any specific information about Nick's problem. By carefully restricting the narrator's presentation of the events of "Big Two-Hearted River" to what Nick perceives and thinks, Hemingway creates uninvolved narration which is very similar to the kind of involved narration which is used in "A Canary for One" and The Sun Also Rises. As is true in these involved narrations, in "Big Two-Hearted River" the presentation of every external detail and of every internal reaction has full fictional authority. Every "he" in the story, in fact, could be changed to an "I" and no modification in the story's presentation of scene or action would be necessary. In spite of these similarities, however, the use of highly limited uninvolved narration in "Big Two-Hearted River," instead of the

*Particular examples of the devices which are used to maintain this angle of view are discussed on pp. 168-172 of this study.

kind of involved narration which it resembles, is not accidental. The protagonist of "Big Two-Hearted River" is engaged in a lonely attempt to keep from going mad, and much of the effect of his story depends on the fact that neither Nick nor the reader knows whether Nick will be successful. Were Nick to narrate the story, it would be clear that he did recover, and much of the desperate intensity of his situation might be lost.[5]

"A Way You'll Never Be" is similar to "Big Two-Hearted River" both in narrative strategy and in thematic content. Like "Big Two-Hearted River," "A Way You'll Never Be" employs a narrator whose overall perspective is an almost exact reflection of his protagonist's angle of view, and like the earlier story, "A Way You'll Never Be" uses this narrative method to dramatize the protagonist's attempt to achieve and maintain psychic balance.[6] While the stories are generally similar, however, there are notable differences between them. While "Big Two-Hearted River" portrays a character's desperate attempt to keep from thinking, "A Way You'll Never Be" portrays a character's attempt to understand the meaning of his most troublesome thoughts. This thematic difference is reflected by the fact that though "A Way You'll Never Be" does not present a great deal of internal information, those views of its protagonist's mind which it does present are more penetrating than the internal views included in "Big Two-Hearted River." For example, when Nick lies down in Captain Paravicini's dugout, his mind begins to work. Instead of choking his thoughts, as he does in "Big Two-Hearted River," Nick allows his mind to wander, and the reader is presented with

a series of memories which reveal many facets of Nick's past and which make up one of the very few streams of consciousness of all of Hemingway's fiction.*

Although the reader never finds out all the details of the various scenes which Nick recalls during his interior monologue, it is possible to understand some of the associations which he makes.[7] Nick begins by recalling the confused scene just before the first attack in which he had ever taken part without being drunk. He remembers the charge up the slope, and then shifts past the battle itself to the movement of the wounded back down the slope. The beginning and end of this particular attack reminds Nick of other attacks during which he and other soldiers moved, up, back, and down, and this general movement sends his mind into

*This study uses the definition of stream of consciousness fiction which Robert Humphrey develops in Stream of Consciousness in the Modern Novel (Berkeley, 1965). According to Humphrey, stream of consciousness fiction is that "type of fiction in which the emphasis is placed on exploration of the prespeech levels of consciousness for the purpose, primarily, of revealing the psychic being of the characters"(Humphrey, 4). By "prespeech levels of consciousness" Humphrey means those areas of the psyche which "are not censored, rationally controlled, or logically ordered"(Humphrey, 3). According to Humphrey, stream of consciousness refers to an area of subject matter which can be presented by means of four general techniques. The two of these techniques which are relevant here are called "interior monologue," the technique "for representing the psychic content and processes of character, partly or entirely unuttered, just as these processes exist at various levels of conscious control before they are formulated for deliberate speech"(Humphrey, 24). Interior monologue can be "direct," in which case thoughts are represented "with negligible author interference and with no auditor assumed," or it can be "indirect," in which case "an omniscient author presents unspoken material as it were directly from the consciousness of a character and, with commentary and description, guides the reader through it" (Humphrey, 25, 29).

new channels. He recalls singing and dancing star Gaby Deslys and songwriter-dancer Harry Pilcer, Gaby Deslys' dancing partner in several popular musical comedies. The lines, "you called me baby doll a year ago ... you said that I was rather nice to know . . ."(408) are probably from one of Gaby Deslys' songs. The mention of feathers suggests the plumage which frequently adorned her famous hats and gowns, and the phrases "feathers on," "feathers off" probably refer to the fact that Miss Deslys was famous for her appearances in comparatively skimpy outfits.[8] Nick's memories of the French star remind him of his days in Paris, and he thinks of riding up and down the hills of Paris in taxis. This memory reminds Nick of how he dreams every night of "Sacré Cour, blown white, like a soap bubble"(408), and his memory of one part of this habitual dream reminds him of the other components of the dream.

As is true in "Big Two-Hearted River," in "A Way You'll Never Be" the one extended view of Nick's thoughts which is presented reveals the story's basic tension. During the final section of Nick's interior monologue it becomes clear that Nick's primary motivation for returning to the front is his desire to locate in objective reality a scene he sees every night in dreams, a scene "outside of Fossalta" where "there was a low house painted yellow with willows all around it and a low stable and there was a canal . . ."(408). One of the effects of Nick's wound is that his memories of places often become confused, and because Nick is frequently unsure which places are real and which are not, he is often in danger of losing his way. Nick has returned to the front in the hope that if he can find the scene which troubles him, he will have begun the process of distinguishing objective and subjective reality and will have taken an important first step in regaining his ability to

control his thoughts and actions.[9] As is made clear at the end of the interior monologue, however, Nick's expedition to Fossalta has been a failure, and it is apparently his frustration at not finding the scene that triggers a deterioration of his control. As Nick talks to the adjutant and the other soldiers, he becomes increasingly disturbed until finally he relives the shattering experience of being wounded. The way in which the house, the stable and the canal appear "in place" of Nick's memory of being shot suggests that they form an image under which, so to speak, the painful moment of the wounding is usually sublimated. The particular basis for the scene, however, is not made clear. Young believes that it is simply the place where Nick was wounded, but the problem is not so easily solved.[10] The most frequently mentioned difference between the imagined scene and the real one is the height of the Piave, but when Nick sees the river early in the story, he thinks to himself that "becoming historical had made no change in this, the lower river"(404). If the scene which haunts Nick were the place where he was wounded, the river in his dream should look like the river in the story. There is undoubtedly a psychological explanation for the scene Nick habitually sees. It seems quite possible, for example, that it is a composite of several of Nick's traumatic memories. Whatever the specific explanation is, however, remains unclear at the end of the story. Nick does not solve the riddle of the scene, and the reader, whose view of events is limited strictly to what Nick perceives and thinks, can only speculate about the solution.

Except for Nick's brief interior monologue in "A Way You'll Never Be," there are no streams of consciousness in Hemingway's short stories.* The story which comes closest to presenting the pre-speech levels of consciousness, in fact, is the involved narration "Now I Lay Me." As is true in "A Way You'll Never Be," the basic tension in "Now I Lay Me" is that between the lower levels of Nick Adams' psyche and his reasoning faculties. As Nick lies awake during the night, he is attempting to maintain control of his mind, and though he is successful, the recurrent imagery of worms and snakes, of decay and destruction suggests that his control is, at best, precarious. The fact that Hemingway rarely presents streams of consciousness does not mean that he has little interest in the workings of the mind, it merely reflects the fact that his fiction is more frequently concerned with types of thinking which are conducted on or near the speech level of consciousness. Generally speaking, Hemingway's fiction is less taken up with the presentation of

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*In one of the brief character sketches near the end of To Have and Have Not, the reader is presented with the rather uncomplicated stream of consciousness of Dorothy Hollis. Her thoughts are motivated by the fact that her lover, having had sexual intercourse with her, has fallen asleep and left her unfulfilled. As a result of her frustration, Dorothy Hollis' thoughts circle around such questions as how good Eddie and John are in bed, how some men need many women, and how women often become "bitches." Finally she relieves her frustration by masturbating.

The interior monologues of Harry and Marie Morgan in To Have and Have Not are not really streams of consciousness since they are confined to the speech level of consciousness, to the process of trying to figure out what to do next. The interior monologue at the end of "One Reader Writes" in which a young wife wonders why her husband "had to get a malady" takes place, like the ruminations of the Morgans, on the speech level of consciousness.

patterns of free association than with the ways in which characters take stock of themselves when they are under various kinds of immediate physical and psychological stress.

Like "Big Two-Hearted River" and "A Way You'll Never Be," "The Snows of Kilimanjaro" is largely concerned with its protagonist's thoughts and feelings, but while these other stories portray characters' attempts to control certain areas of their minds, "The Snows of Kilimanjaro" is concerned with what is revealed by the memories a character reviews when he believes he is about to die. Few short stories have received the amount of critical attention which has been accorded "The Snows of Kilimanjaro." Of Hemingway's stories, in fact, only "The Killers," "A Clean, Well-Lighted Place," and "The Short Happy Life of Francis Macomber" have been the subjects of a comparable number of critical discussions. The most obvious reason for this attention is that "The Snows of Kilimanjaro" is beautifully written. Even critics who believe that the story ultimately fails judge it a magnificent failure.[11] "The Snows of Kilimanjaro" has also received critical attention because it portrays more events and more scenes than any other Hemingway short story. Hemingway himself has written that in "'The Snows of Kilimanjaro' I put in and deliberately used what could have made many novels to see how far it was possible to concentrate in a medium."[12] Finally, the story has been the subject of many critical discussions because it offers a number of difficult critical problems, the most perplexing of which has been the significance of the headnote and of its presumably symbolic mountain and leopard. This study does not pretend to answer all the questions surrounding the particular meaning of the symbolism in "The Snows of Kilimanjaro." A more complete understanding of certain aspects of the

story's narrative perspective, however, is important for any intelligent exploration of the story's meaning.

One aspect of the narrative strategy of "The Snows of Kilimanjaro" which has caused consistent critical comment is the plane trip which is described near the end of the story. Many critics have interpreted this flight as Hemingway's way of indicating that Harry is a superior man. Much of the disagreement about the story's success, in fact, has resulted from varying opinions as to whether Hemingway's elevation of Harry is justified by Harry's actions during the story. Marion Montgomery feels that Harry's "salvation" is not justified by his nature and that his journey to the summit of Kilimanjaro is a sentimental attempt to give the story a happy ending.[13] Rovit believes that Harry is a despicable character, but that Hemingway awards salvation to him in order to insult the reader.[14] Other critics see Hemingway's elevation of Harry as perfectly justifiable. According to Oliver Evans, some sort of divine forgiveness results in Harry's return "to the Original Source of all love" not merely "in his delirium . . . but in death."[15] Gloria Dussinger claims that the plane trip is Hemingway's method of giving Harry a "second chance," during which Harry regains his integrity and comes to deserve the salvation he subsequently receives.[16] The problem with all of these interpretations is that they fail to take into account the implications of the ways in which Hemingway limits the narrator's presentation of events in "The Snows of Kilimanjaro." During the first twelve sections of the story (up until the flight to the mountain), the uninvolved narrator's overall perspective is nearly identical to the protagonist's angle of view. As completely as any previously discussed

story, in fact, "The Snows of Kilimanjaro" limits its presentation of its protagonist's thoughts and perceptions. That this is the case is especially obvious at the end of the twelfth section. When death is described as resting its head on the foot of Harry's cot and as moving up on Harry until it crouches on his chest, the reader understands that the being which Harry sees exists only in Harry's imagination, that it is the projection of a mind which is growing delirious. "Death" seems real enough, but this is because it is described as Harry sees it. The "hell of a breath" which Harry thinks death has is actually the odor from Harry's putrified leg. The weight on Harry's chest is his projection of internal pain. This same narrative method is used in the subsequent section of the story for the presentation of the imagined flight to Kilimanjaro. The flight seems real enough, but that is because the reader sees only what Harry sees.[17] That Harry in reality doesn't take a plane flight, that he really doesn't see Kilimanjaro is made perfectly clear in the final section of the story when Helen wakes up and sees Harry on the cot. When Harry dreams he has trouble getting his leg onto the plane, he is actually moving his leg out of the cot. It is likely that when Harry dreams he is being carried to the plane, he is actually being carried into the tent.[18]

As every critic has suggested, Harry's journey to the mountain has symbolic value. Hemingway himself implies that this is the case by explaining in the headnote to "The Snows of Kilimanjaro" that the western summit of the mountain is called "the House of God." However, whether the destination of Harry's symbolic flight is thought of as the achievement of the "ideal," as E. W. Tedlock suggests, as a movement into

"life-in-death," as Evans calls it, as the attainment of Flaubert's "Mountain of Art," as Alfred E. Engstrom and Philip Young agree, or in any other way, the fact remains that whatever symbolic journey is taken occurs only in Harry's imagination.[19] The journey to the mountain may suggest the achievement of moral or artistic integrity, but this integrity is something Harry wishes he were attaining, not something he actually attains. In other words, the flight to Kilimanjaro does suggest an ennobling of the protagonist, but Hemingway is not ennobling Harry, he is merely presenting Harry's imaginary ennoblement of himself.

Those critics who see the flight to Kilimanjaro as a means by which Hemingway rewards Harry seldom mention the final section of the story. That this is the case is understandable, for whatever ennoblement appears to occur during the flight is harshly undercut when Helen is awakened by the hyena. Evans, Dussinger, Tedlock, and others see "The Snows of Kilimanjaro" as ending on a "note of triumph." The real ending, however, is a good deal less than triumphant. As William Van O'Connor mentions, among the final images in the story, one is nearly as memorable as the white brilliance of the mountain: when Helen wakes up, she can see Harry's "bulk under the mosquito bar but somehow he had gotten his leg out and it hung down alongside the cot. The dressings had all come down and she could not look at it"(77).[20] The last picture the story presents is not of a victorious ascent to the summit of Kilimanjaro, it is of Harry's putrified body lying dead in the tent. The story's final emphasis is not on the achievement of perfection, but on the inevitability and finality of death, that very limitation which makes

the difficult struggle for immortality in art so important an undertaking.[21]

Though the fact that the flight is a dream is not made explicit until the final section of "The Snows of Kilimanjaro," the difference between what Harry dreams and what actually happens is implicit in the manner in which the thirteenth section of the story is presented.[22] At the beginning of the dream Harry hears the plane and looks up:

> It showed very tiny and then made a wide circle and the boys ran out and lit the fires, using kerosene, and piled on grass so there were two big smudges at each end of the level place and the morning breeze blew them toward the camp and the plane circled twice more, low this time, and then glided down and levelled off and landed smoothly and, coming walking toward him, was old Compton in slacks, a tweed jacket and a brown felt hat. (75)

The run-on construction of this sentence gives the action it describes the effect of being both accelerated and telescoped. Events seem to follow one another without regard to the normal limitations of time. The plane, for example, circles and lands too quickly, and Compton is out and walking toward Harry, seemingly before the plane has stepped. This kind of run-on construction is used frequently during the description of the flight. The resulting difference between the presentation of the dream and the presentation of real events, while not obvious, is perceptable and creates overtones which prepare the reader for the revelations of the final section of the story.

A more obvious, but less frequently discussed aspect of the narrative perspective of "The Snows of Kilimanjaro" is the use of italics. Not only is "The Snows of Kilimanjaro" the first Hemingway story to use italics as a means of distinguishing various aspects of its presentation, it also makes more extensive use of the device than

any other Hemingway narrative.* At first glance, the italics in "The Snows of Kilimanjaro" seem simply to be a means of isolating Harry's memories of his past life from other kinds of thinking and from the action which is occurring in the acting present of the story. Although all of the episodes in italics are memories which Harry reviews during his last hours, the purpose of the italics is not simply to separate memory from other parts of the story. That this is the case is made clear by the fact that Harry's memories of his life with Helen and of "poor Julian" are presented without italics. Montgomery suggests that the italics embody "Harry's reflections concerning the past he approves of; the material in Roman type embodies the past and present he disapproves of."[23] While this distinction is valid in a general sense, the particular memories which are presented in italics are not chosen simply on the basis of Harry's approval. Harry doesn't "approve" of any aspect of the episode in which Williamson is "caught in the wire, with a flare lighting him up and his bowels spilled out into the wire . . ."(73), nor does he approve of the incident when the Greek artillery fires into its own troops. It is even doubtful that Harry approves of his own conduct in all instances. Surely, the episode in

*In only a few other instances in Hemingway's fiction are italics used for the purpose of distinguishing between various parts of a narrative or between various narratives. The most significant of these instances is In Our Time. The italicizing of the eighteen interchapters serves as a means of setting them off more clearly as prose poems from the full length stories in the volume. In Chapter 21 of To Have and Have Not Hemingway italicizes the flashback to William Gordon's embarrassing afternoon with Helene Bradley in order to give special emphasis to the shift in time and place and to the effect of the experience on William Gordon. In Chapter 24 of To Have and Have Not italics are used briefly to separate various parts of a conversation; and near the end of For Whom the Bell Tolls italics are used to separate different portions of one of Robert Jordan's interior monologues.

which Harry writes a passionate letter to his first wife, only to forget about it later, is not included because Harry sees himself playing a particularly heroic role during the incident. There is one thing which all of the episodes in italics do have in common. As is made explicit again and again during "The Snows of Kilimanjaro," the italicized incidents are those experiences which Harry "had saved to write . . ."(55), those experiences which he "had always thought that he would write . . ."(66) but now never would. The last italicized section in the story, in fact, is the only section during which Harry does not explicitly regret his failure as an artist. Even this section, however, does present memories Harry wishes he had written. That this is the case is suggested by the fact that during the conversation which follows the section, Harry tells Helen that he has been "writing." Harry has not really been writing, of course. He is beginning to grow delirious, and he confuses his dreams of creation with the act of creation. However, since Harry in no way distinguishes the memories of the final italicized section from all the other memories he has been "writing," it seems fair to assume that this final section, like all previous italicized sections, presents experiences Harry had meant to write. Though the memories in italics have in common the fact that they represent experiences Harry had saved to write, Harry's procrastination is not per se the criterion for the use of italics. In at least one instance an experience Harry had meant to write about is presented in Roman type. Harry remembers that after his marriage to Helen, he considered himself a "spy" in the "country" of the rich and that he presumed that once he knew the country well enough, he would "leave it and write

of it and for once it would be written by some one who knew what he was writing of"(59). However, while this memory shows that the criterion for including an incident in italics is not simply that the incident forms the basis for stories Harry had planned to write, it does suggest what the actual criterion is. Unlike every other incident Harry had saved to write, Harry's plan to tell the truth about the rich proves ultimately not worth carrying out. When Harry came to know the rich, he found that his experiences in their "country" were not worth writing. As he thinks to himself, "The rich were dull and they drank too much, or they played too much backgammon. They were dull and they were repetitious" (72). One thing, then, does distinguish the italicized sections of "The Snows of Kilimanjaro" from the sections in Roman type. It is the fact that the episodes in italics are experiences Harry had saved to write and which, indeed, were worth writing about. The italicized sections, in other words, are memories which should have been recreated in fiction.

Critics have generally agreed that the division of "The Snows of Kilimanjaro" into italics and Roman type results in a meaningful contrast between Harry's "present ignoble situation and the memory of a more heroic past."[24] The specific basis for the use of italics, however, causes the division of the story to have more specific implications. For one thing, the alternation of italics and Roman type keeps the reader constantly aware of the degree to which Harry has failed to fulfill his obligations as a writer. The episodes which make up the italicized sections illustrate the beauty and the power of the things Harry has seen, and, as a result, emphasize the loss of the fiction which might

have been the product of these episodes. The fact that some of the episodes represent numerous incidents, all of which could have become fictional material, emphasizes the extent of Harry's failure.

Another implication of the use of italics in "The Snows of Kilimanjaro" is suggested by the fact that in the final analysis the italicizing of memories represents the overall narrator's judgement. Were the italicized episodes presented in Roman type, it would still be clear that they are memories which Harry had saved to write, and the change would in no way alter the presentation of Harry's thinking. What would be lost if the italics were omitted is "Hemingway's" judgement that the episodes should have been recreated in art. This very emphasis on the value of Harry's experiences as material for fiction, however, makes it particularly obvious that at least in one sense some of the memories <u>have</u> become fictional material. Harry's failure as a writer is made clear, after all, only by "Hemingway's" success. Harry's inability to fulfill the duty of a writer, in other words, is made clear both by the story's catalogue of many of those specific incidents to which Harry neglected to apply his talent and by "Hemingway's" use of some of those incidents as fictional material. To put it another way, the achievement represented by "The Snows of Kilimanjaro" is the ultimate standard against which the reader can measure Harry's failure.

One final aspect of the narrative strategy of "The Snows of Kilimanjaro" which needs to be discussed is the epigraph which precedes the body of the story. At some point in nearly every critical discussion of "The Snows of Kilimanjaro" an attempt is made to explain the meaning of this epigraph and to discover the nature of its relationship to the

story as a whole. Many articles, in fact, take as their primary purpose the solution of this problem. Most recent critics interpret the leopard of the headnote as a metaphor for some aspect of moral or artistic perfection. The leopard's climb up the mountain is often understood as a metaphor for what is seen as Harry's achievement of moral or artistic integrity during the final hours of his life.[25] The problem with most analyses of the headnote's significance is that they are based on the idea that the leopard's attainment of the mountaintop is a worthwhile achievement. In reality, however, the leopard is only successful in a very limited sense. The animal's attainment of the mountaintop is clearly a prodigious feat. At the same time, however, by making the journey the leopard leaves its natural habitat and places itself in the unfortunate postion of not being able either to endure the cold of the high altitude or to find its way to a less hostile environment. The direct result of the leopard's climb, in other words, is death. For the leopard "success" is ultimately a means to failure.

Once the leopard's achievement is put in proper perspective, the relationship between the epigraph and Harry's life becomes more understandable. Harry is like the leopard in that he has failed to withstand the "high altitude" he achieved as a result of his success as a young writer.[26] As is made clear in the italicized sections of the story, Harry's early life as a writer was a struggle, a struggle which was productive of good literature. Because of the fame and money which came with the success of his writing, however, Harry slowly lost his ability to work. His marriage to Helen and his subsequent entrance into high society "were all part of a regular progression in which . . . he had

traded away what remained of his old life"(62). Harry's ill-fated expedition to Africa, in fact, represents a last desperate attempt to "work the fat off his soul," an attempt which fails not only because of Harry's carelessness, but because of his inability to make a real break with his recent life by leaving Helen behind.

While both Harry's struggle and the leopard's end in failure, however, both the animal and the man do receive what Evans calls a "life-in-death." The leopard's struggle and failure are given a kind of immortality by the preservative powers of the mountain snow, by the very element which the animal was unable to conquer. In a similar manner, Harry's failure to fulfill the duties of a true writer by creating fiction is immortalized through the creation of fiction. Just as the leopard is preserved by the snows of Kilimanjaro, in other words, Harry is preserved by "The Snows of Kilimanjaro."

NOTES TO CHAPTER VIII

1. Young, Ernest Hemingway, pamphlet, 6.

2. Malcolm Cowley, "Nightmare and Ritual in Hemingway" in Weeks, ed., Hemingway: A Collection of Critical Essays, 42.

3. Young, Ernest Hemingway: A Reconsideration, 47.

4. Young, Ernest Hemingway: A Reconsideration, 46. Earl Rovit makes the same point: "That Hemingway is able to insinuate [Nick's] desperate restraint by making his prose the stylistic equivalent of that restraint is the triumph of the story" (Rovit, 81-82).

5. Hemingway does use Nick Adams as the involved narrator of "Now I Lay Me," a story which has much the same thematic content as "Big Two-Hearted River." As is made clear in Chapter V of this study, however, the kind of suspense which "Big Two-Hearted River" creates is achieved in "Now I Lay Me" only by full dramatization of the narrating present, that is, by the creation of a type of involved narration very different from that used in "A Canary for One" or The Sun Also Rises, in both of which the narrating present is nearly invisible.

6. The narrative strategies of two of Hemingway's unreprinted stories are similar to the narrative strategies of "Big Two-Hearted River" and A Way You'll Never Be." In "Get a Seeing-Eyed Dog" the narrator's overall perspective is nearly identical to the angle of view of Philip, a writer who has recently been in an accident which has resulted in blindness and partial amnesia. The presentation of Philip's unvoiced thoughts reveals that the calm acceptance with which he seems to face the loss of his sight and memory results from a kind of severe discipline which he knows he cannot maintain much longer. Because Philip is afraid that his loss of control will in the long run alienate the woman, he asks her to go on a vacation, and though he fails to convince her to leave, he vows to himself to "try it another day." "Get a Seeing-Eyed Dog" appeared in The Atlantic Monthly, CC (November, 1957), 66-68.

Most of "Nobody Ever Dies" is presented from the angle of view of Enrique, a dedicated young Cuban revolutionary who has nearly succeeded in training himself not to feel. Though few of Enrique's thoughts and feelings, other than his reactions to his immediate perceptions, are

presented, those few deeper views of his mind which are portrayed are very important. They reveal "the one small and unconditioned human part" of the young man which brings about that momentary relaxation of control which results in his death. Unlike the other stories discussed in this chapter the presentation of interior view in "Nobody Ever Dies" does not reflect exactly the activity of Enrique's mind. Several times the reader is presented with omniscient explanations of aspects of Enrique's consciousness in a manner in which Enrique himself would not think of them. "Nobody Ever Dies" appeared in Cosmopolitan, CVI (March, 1939), 29-31, 74-76.

7. According to Robert Humphrey, "The chief technique in controlling the movement of stream of consciousness in fiction has been an application of the principles of psychological free association" (Humphrey, 43). Hemingway uses the traditional technique in "A Way You'll Never Be" and in the few other streams of consciousness in his fiction.

8. Various aspects of Gaby Deslys' career and public image are discussed in Alan Dale, "Artist in Dollars," Cosmopolitan, LI (September, 1911), 507-511; "A Lily of France," Cosmopolitan, LV (June, 1913), 126-127; "London's Solemnity Relaxing," Literary Digest, L (May 15, 1915), 1152-1153.

9. Nick's interior monologue sheds some light on the structure of the first few paragraphs of "A Way You'll Never Be." The opening sentence of the story presents a panoramic view of how a recent attack "had gone across the field, been held up by machine-gun fire from the sunken road and from the group of farm houses, encountered no resistance in the town, and reached the bank of the river"(402). In the second sentence the reader sees Nick bicycling through the scene of the attack and is told that Nick is noticing the position of the dead. During the next six paragraphs the reader watches from Nick's angle as Nick examines in order those aspects of scene which are summarized in the first sentence--the field (paragraphs two and three), the machine-gun emplacements (paragraphs three, four, and five), the town (paragraphs five and six), and the bank of the river (paragraphs six and seven). Since the way the attack had gone is revealed in the first paragraph and since a detailed description of a similar scene is included in "A Natural History of the Dead," a story which appears with "A Way You'll Never Be" in Winner Take Nothing, there seems little reason for Nick's detailed examination of the gruesome scene. It would seem likely, in fact, that Nick would wish to look away from the battlefield. During Nick's interior monologue, however, the reader finds out that because things "get so damned mixed up . . . . he noticed everything in such detail to keep it all straight so he would know just where he was . . ."(409).

10. Young, Ernest Hemingway: A Reconsideration, 52.

11. See, for example, Gordon and Tate, 423.

12. Letter from Hemingway to Charles Atkins. In Atkins, 73.

13. Marion Montgomery, "The Leopard and the Hyena: Symbol and Meaning in 'The Snows of Kilimanjaro,'" University of Kansas City Review, XXVII (Summer, 1961), 282.

14. See Rovit, 37-38.

15. Oliver Evans, "'The Snows of Kilimanjaro': A Revaluation," PMLA, LXXVI (December, 1961), 605.

16. See Gloria R. Dussinger, "'The Snows of Kilimanjaro': Harry's Second Chance," Studies in Short Fiction, V (Fall, 1967), 58-59.

17. Dussinger's strange contention that "Hemingway has made Harry's ascension to the House of God true by seeing Kilimanjaro through the eyes of his protagonist" (Dussinger, 55) indicates her confusion about the uses of narrative perspective in fiction. The presentation of scene, character, and action is always less reliable when the reader is seeing as a character sees. In reality, Hemingway makes Harry's ascension to the House of God at least doubtful by seeing Kilimanjaro through Harry's eyes.

18. The suggestion that it is only Harry's soul which travels to the House of God and that his body remains in the tent is difficult to accept since an obvious point is made of the difficulty Harry has getting his leg into the plane. Though no critic makes this suggestion explicit, it seems implicit in Evans' discussion and in several other approaches to the story.

19. See E. W. Tedlock, "Hemingway's 'The Snows of Kilimanjaro,'" Explicator, VIII (October, 1949), item 7; Oliver Evans, "'The Snows of Kilimanjaro': A Revaluation," 606-607; Young, Ernest Hemingway: A Reconsideration, 197-198; and Alfred E. Engstrom, "Dante, Flaubert, and 'The Snows of Kilimanjaro,'" Modern Language Notes, LXV (March, 1950), 203-204.

20. William Van O'Connor, The Grotesque: An American Genre and Other Essays (Garbondale, Illinois, 1962), 122.

21. Young, Carlos Baker, and R. W. Stallman, see the final section of the story as an undercutting of what is suggested in the dream. See Young, Ernest Hemingway: A Reconsideration, 78; Baker, Hemingway: The Writer as Artist, 195; and R. W. Stallman, The Houses that James Built, 196.

22. As Montgomery suggests, the particular content of the dream "has been prepared for all along in the story." For one thing, Helen

"hopefully argues that the plane will come for him in time to save him . . . . Further, one is prepared for a psychological use of the mountain, though Kilimanjaro itself does not figure in the story until the dream passage, for Harry's thoughts run to the cool snows of the heroic yesteryears as he lies on the cot on the African plane"(Montgomery, "The Leopard and the Hyena," 281-282).

23. Montgomery, "The Leopard and the Hyena," 278.

24. Montgomery, "The Leopard and the Hyena," 277.

25. See Dussinger's review of critical approaches to the leopard and the mountain as symbols.

26. This interpretation of the relationship between the epigraph and Harry's life is given strong support by the "second epigraph, which, as Robert W. Lewis, Jr., explains in "Vivienne de Watteville, Hemingway's Companion on Kilimanjaro," Texas Quarterly, IX (Winter, 1966), Hemingway originally intended to use in "The Snows of Kilimanjaro," The "second epigraph," which is taken from Vivienne de Watteville's Speak to the Earth, goes as follows:

> "The difficulites [sic.] , he said, were not in the actual climbing. It was a long grind, and success depended not on skill, but on one's ability to withstand the high altitude. His parting words were that I must make the attempt soon, before there was any risk of the rains setting in."
>
> V. DE WATTEVILLE

According to Lewis, the quotation was omitted from "The Snows of Kilimanjaro" not because it was considered irrelevant, but for two other reasons. First, Arnold Gingrich, the editor of Esquire with whom Hemingway made the arrangements for publishing the story, felt that "had both epigraphs been retained, an awkward amount of 'business' would have divided the title from the story proper" (Lewis, 76). Second, Hemingway may have felt that the Watteville epigraph combined with the "leopard epigraph" would have made "his intentions too obvious, his meaning too explicit--though perhaps such an assumption by Hemingway would have meant his underestimating the complexity of his story and overestimating the perceptiveness of his readers"(Lewis, 76).

PART III

MULTIPLE PERSPECTIVE

CHAPTER IX

MULTIPLE PERSPECTIVE

The technique of using more than one narrator in a single work in order to effect thematic content--that group of fictional methods usually called "multiple perspective" or "multiple view"--remains to be discussed in connection with Hemingway's short stories. In contrast to a contemporary like Faulkner, Hemingway carried on relatively few experiments with multiple perspective. The only work in which he attempts to effect meaning by using several overall narrators, in fact, is To Have and Have Not, and, as has been suggested, even this one experiment is unfinished. However, the fact that Hemingway was never wholly successful in the use of multiple narrators does not mean that he was uninterested in the effects which can be achieved by using a variety of perspectives in a single work. Like many of his contemporaries, Hemingway did successfully use one group of fictional methods which can be included in the general category of multiple perspective. Within work which is presented by a single uninvolved narrator, an author can create effects similar to those created in narratives which employ several narrators by causing the reader to perceive events from some combination of the narrator's overall perspective and the angles of view of particular characters. By using several different angles of view in Portrait of a

Lady and Light in August, for example, James and Faulkner create fiction which is as fully diverse in perspective as are many works which make use of several narrators. Hemingway successfully uses this type of multiple perspective to create and modify the thematic content of For Whom the Bell Tolls and of several of his short stories.

There are a great many ways in which the angles of view of particular characters and the overall perspective of an uninvolved narrator can be meaningfully combined in a story. The simplest and most frequently used of these many possible variations occurs when the narrative perspective of a work shifts from the angle of view of one character to the angle of view of another character. In some instances the only effect of this shifting of angle is the broadening of the reader's perspective. In "The Killers," for example, the narrator's shift from a neutral position into George's angle, from George's angle into Nick's angle, and finally, from Nick's angle back to a neutral perspective seems to have little importance in addition to broadening the story's scope. Were "The Killers" presented from a single, static angle of view, some of the story's effectiveness as a survey of various reactions to danger might be lost. Often, however, shifts in angle of view have more specific effects than the mere broadening of the reader's perspective. The single shift in angle of view which occurs in "The Doctor and the Doctor's Wife," for example, serves as a means for controlling the reader's evaluation of Doctor Adams. Because the first section of the story is presented more or less from the angle of view of the Indians, the doctor's self-rightcousness and resulting embarrassment seem all the more pathetic.

The subsequent shift to the doctor's angle during his conversation with Mrs. Adams causes the reader to see Doctor Adams' life more as the doctor sees it. The result is an increase in sympathy for the lonely man.

The use of shifting angle of view is also an important means for controlling the reader's evaluation of the protagonist of "The Tradesman's Return," a story which was revised and reprinted as Part II of To Have and Have Not.[1] During the first scene of "The Tradesman's Return" the reader watches from Harry Morgan's angle as the fisherman-smuggler attempts to hide a load of contraband liquor he and his mate have just brought from Cuba. During the first part of the second scene (the rest of this scene is completely dramatic) the reader watches from the angle of Captain Willie Adams as he pilots his charter fishing boat down the Woman Key Channel past Harry and Wesley, and during the final scene the story shifts back to Harry's angle for the fisherman's return to Key West. It is clear from the first scene of the story that Harry Morgan has courage and endurance. He forces himself to do heavy physical work in spite of considerable fatigue and the pain of a serious gunshot wound. While some of the basic aspects of Harry's character are clear from the beginning, however, the extent of his persistence and bravery is not clear until the story's first change of perspective. In the first passage after the shift in angle of view, the reader is presented with Captain Willie's reactions to seeing Harry: " Harry crossed last night. That boy's got cojones. He must have got that whole blow. She's a sea boat all right. How do you suppose he smashed his windshield. Damned if I'd cross a night like last night. Damned if I'd ever run liquor from Cuba"(78). By presenting the surprise of an experienced fisherman that

Harry crossed from Cuba during the recent storm, Hemingway indicates that Harry's accomplishment is a good deal more significant than it might seem otherwise. That Captain Willie forms his judgement without knowing, as the reader does, that Harry made the dangerous voyage without the help of his mate and with the use of only one arm makes it particularly clear that Harry's ability, courage, and endurance are of heroic stature.

In the two African stories shifts in narrative perspective are used as means for controlling the reader's reaction to various themes and actions. As is suggested in Chapter VIII of the present study, the shift in perspective in the final section of "The Snows of Kilimanjaro" emphasizes one of the story's main themes.[2] By shifting to Helen's angle of view at the conclusion of the narrative, Hemingway forcefully undercuts the spiritual elevation which Harry seems to undergo during the illusory flight to the mountaintop. For one thing, when Helen wakes up and sees Harry lying in the cot, the reader knows for sure that the flight is a dream. Further, by ending the story with Helen's horrified realization that Harry is dead, a final emphasis is given to one of the story's main themes, that because time is so short, the hardest thing for a writer is "to survive and get his work done."[3]

Because of the particular subject matter of "The Short Happy Life of Francis Macomber," control of the reader's reactions is especially important, and shifting angle is one technique with which this control is maintained. Since Francis Macomber's success during the narrative depends on the degree to which he lives up to the exacting standards of big game hunting in Africa and since the average reader of "The Short

Happy Life" has no experience with this dangerous game, it is particularly important for the story to make the standards of the hunt understandable and acceptable to the reader. In general the story accomplishes this by presenting events from the angle of view of Robert Wilson, the character who most fully represents these standards.[4] During the disastrous lion hunt, however, most of the action is presented from Macomber's angle, and the standards against which the reader measures the American are supplied by a combination of Wilson's judgements and several unusual shifts in angle of view.

If the reader is to appreciate Francis Macomber's growth in stature during the second half of "The Short Happy Life," it must be clear that during the lion hunt the American is more of a coward than he should be. Were Macomber's conduct during the hunt judged acceptable, his later victory over fear would not seem particularly significant. In order for Macomber's frenzied run from the lion to seem blameworthy, however, the story must convince the reader that it is absolutely necessary for Wilson and Macomber to risk their lives in order to kill a seriously wounded animal which would probably die soon anyway. Wilson suggests a two-fold necessity for risk. "For one thing," he tells Macomber, the lion is "certain to be suffering. For another, some one else might run onto him"(18). The second part of Wilson's explanation is understandable enough, but the first part might seem somewhat inadequate were it not supported by several shifts in angle, the first of which occurs before the wounded lion escapes into the high grass. As Macomber gets ready to shoot the lion, the narration shifts out of Macomber's angle of view

and into the lion's angle of view. The reader first realizes that the lion has been shot, in fact, when the lion hears

> a cracking crash and felt the slam of a .30-06 220-grain solid bullet that bit his flank and ripped in sudden hot scalding nausea through his stomach. He trotted, heavy, big-footed, swinging wounded full-bellied, through the trees toward the tall grass and cover, and the crash came again to go past him ripping the air apart. Then it crashed again and he felt the blow as it hit his lower ribs and ripped on through, blood sudden hot and frothy in his mouth, and he galloped toward the high grass where he could crouch and not be seen and make them bring the crashing thing close enough so he could make a rush and get the man that held it. (15)

By shifting into the lion's angle, the story makes it clear that the animal is more than simply a mindless beast. By knowing first hand of the animal's suffering, the reader is more fully able to agree with Wilson that the lion must not be allowed to die a slow and painful death. Once Macomber and Wilson have discussed the necessity for following the lion into the brush, the men get ready to begin pursuit, and the necessity for the dangerous chance they are taking is re-emphasized by a second shift into the lion's angle of view:

> Thirty-five yards into the grass the big lion lay flattened out along the ground. His ears were back and his only movement was a slight twitching up and down of his long, black-tufted tail. He had turned at bay as soon as he had reached this cover and he was sick with the wound through his full belly, and weakening with the wound through his lungs that brought a thin foamy red to his mouth each time he breathed. His flanks were wet and hot and flies were on the little openings the solid bullets had made in his tawny hide, and his big yellow eyes, narrowed with hate, looked straight ahead, only blinking when the pain came as he breathed, and his claws dug in the soft baked earth. All of him, pain, sickness, hatred and all of his remaining strength, was tightening into an absolute concentration for a rush. (19)

Again, the lion's suffering is seen first hand, and again, the animal's

misery justifies Wilson's demand for pursuit. The result is that Macomber's inability to conquer his fear long enough to help put the suffering animal out of its agony seems particularly weak and cowardly.[5]

The thematic emphasis of "The Short Happy Life" is also affected by the order of the story's several shifts in perspective. As has been suggested, it is particularly important in this story that the reader not be overly sympathetic to Macomber's cowardice. One way in which the narrative avoids the creation of excess sympathy for the American is by allowing the reader to see only a few portions of the action from Macomber's angle of view. During the very first section of "The Short Happy Life" the reader sees events from the angle of Margot Macomber, and the result is that the reader's first impressions of Macomber and Wilson are colored by the American wife's disgust for her husband and by her new admiration for Wilson. Once Mrs. Macomber runs crying into the tent, the narrative perspective shifts and the reader sees from Robert Wilson's angle. During the subsequent section of the narrative, Mrs. Macomber's unfavorable judgement of Macomber is reinforced by the evaluation of an essentially neutral observer whose experience renders him particularly well-suited to judge Macomber's conduct during the hunt. Because the events of the first quarter of the story are presented from the angles of two characters who have little respect for Macomber, a minimum of sympathy is created for the American. The reader remains at a great distance from the American, in fact, until the long flashback, during which Macomber's unsuccessful attempt to kill the lion is reviewed. By presenting the lion hunt primarily from Macomber's angle the narrator

accomplishes two things. First, the judgements of Margot and Wilson concerning Macomber's fear and cowardice are substantiated. Macomber's frenzied run from the animal is fully as compromising an action as the disgust of the hunter and the wife suggests. At the same time, however, because the reader sees events from Macomber's angle, his knowledge of and sympathy for the American begin to grow. The result is that when the reader begins the final section of the narrative, he is able to sympathize with Macomber enough to hope that the American improves his situation, but not enough to obscure the fact that Macomber does grow in stature during the hunt for water buffalo. During the final section of "The Short Happy Life" the narrative perspective shifts frequently from Wilson's angle to Macomber's angle, and the reader is presented both with Macomber's triumph over fear and with Wilson's growing admiration for him. The result is that the reader's respect for Macomber increases at the same time that, according to the standards of the hunt, Macomber comes more and more to deserve this respect.

Near the end of "The Short Happy Life," Hemingway uses a technique--which this study calls "expanding angle"--by means of which he moves not simply from the angle of view of one character to the angle of view of another character, but from a character's view of a situation to a broader view of the same situation offered by the overall narrator's perspective. A careful investigation of the use of this technique in "The Short Happy Life" helps to resolve the critical dispute about the nature of Mrs. Macomber's motivation for shooting her husband. The events just before the shooting--the charge of the wounded buffalo and the attempts

by Macomber and Wilson to bring the animal down--are presented from Francis Macomber's angle. Once he is shot, the perspective of the story expands and the reader is presented with the overall narrator's observations of what Wilson and Mrs. Macomber were doing at the moment of Macomber's death. As Robert B. Holland suggests, most of those many critics who have interpreted Margot Macomber's action as murder have overlooked the fact that it is the omniscient narrator of the story who describes what she does and who pointedly mentions that "Mrs. Macomber, in the car, had shot at the buffalo with the 6.5 Mannlicher as it seemed about to gore Macomber and had hit her husband. . . ."(36. Underlining mine).[6] Were the shooting of Francis Macomber presented from Wilson's angle, as many earlier scenes are, the reader would have little or no evidence for doubting Wilson's belief that Margot Macomber is a murderess. The fact is, however, that when Mrs. Macomber's action is described, the narrative has shifted into the broader perspective of the overall narrator, and in spite of whatever Wilson thinks is true, the reader must either believe what the overall narrator says or call the entire narrative into question.

In "The Sea Change" expanding angle is used as a means for emphasizing the moral ambiguity of the fictional world in which the story's protagonist finds himself. The reader of "The Sea Change" watches by and large from Phil's angle as the young man attempts to adjust to the girl's revelation of her desire to leave, have an affair with another woman, and then return to him. Because of the abnormality of his situation, Phil's attempts to react in a "normal" way to the girl's revelation seem inadequate both to Phil and to the reader. For example, when the young

man first realizes that the girl really wants to leave him for a woman, he angrily tells the girl, "I'll kill her"(397). Were the girl going off with a man, Phil's threat would not seem unusual, but because the interloper is a woman, his reaction seems foolish. The complexity of the situation in which Phil is involved is given a subtle, but powerful emphasis by a shift in perspective which occurs just after Phil labels the girl's lesbianism a vice:

> "Let's not say vice," she said. "That's not very polite."
> "Perversion," he said.
> "James," one of the clients addressed the barman, "you're looking very well."
> "You're looking very well yourself," the barman said.
> "Old James," the other client said. "You're fatter, James."
> "It's terrible," the barman said, "the way I put it on."
> "Don't neglect to insert the brandy, James," the first client said.
> "No, sir," said the barman. "Trust me."
> The two at the bar looked over at the two at the table, then looked back at the barman again. Towards the barman was the comfortable direction.
> "I'd like it better if you didn't use words like that," the girl said. (399-400)

The sudden shift in the story's perspective after "perversion" causes the conversation of the bartender and the clients to have overtones of abnormality. The concern of these men about their physical appearance--particularly within the context of the girl's revelation--comes to seem somehow strange, as does the pseudo-sophistication of the client's use of "insert." The suggestive overtones which the conversation takes on are given a further emphasis by the barman's use of "Trust me," a phrase which recalls the girl's telling Phil earlier in the story, "It wouldn't be a man. You know that. Don't you trust me?"(398). There is no sure

evidence for saying more than that the conversation of the clients and the bartender seems somehow strange. The ambiguity of the implications of the conversation is meaningful in itself, however, for it emphasizes the moral complexity of the world in which Phil finds himself, a world in which it is difficult not only to know how to react to immorality, but also to know what immorality is and when one sees it.

Expanding angle is especially important in "The Undefeated," one of Hemingway's most popular early stories. "The Undefeated" is primarily concerned with the presentation of Manuel Garcia, a veteran matador who, having recently recovered from a cornada, has returned to Madrid in hopes of fighting bulls. Manuel talks to Retana, an influential bullfight manager, and contracts for a bullfight which is to be held the following evening. As Manuel attempts to kill his first bull during this bullfight, he receives a serious injury, in spite of which he returns to the bull and kills it before allowing himself to be taken to the infirmary. Because of the obvious courage Manuel shows in refusing to have his wound treated until he has killed the bull, the protagonist of "The Undefeated" has generally been regarded as a "code hero," or "tutor," as a "model of excellence" whose dignity and integrity distinguish him from average men.[7] Critics have agreed that by staying in the bullring until the bull is dead, Manuel achieves a moral triumph which is made all the more poignant by the reaction of "the unsympathetic and insulting crowd" that attends the nocturnal.[8] In spite of the almost complete agreement among critics about Manuel Garcia, however, the usual critical interpretation of "The Undefeated" has only partial validity.

There is no question but that Manuel has courage, persistence, and some talent. At the same time, however, as is suggested by an examination of the story's use of expanding and shifting angle, he is a "model of excellence" in only the most limited sense.

The first example of expansion of perspective in the story occurs while Manuel is discussing his most recent bullfight with Retana. As Manuel sits in Retana's office, he looks up at the stuffed bull's head which hangs on the wall:

> He had seen it often before. He felt a certain family interest in it. It had killed his brother, the promising one, about nine years ago. Manuel remembered the day. There was a brass plate on the oak shield the bull's head was mounted on. Manuel could not read it, but he imagined it was in memory of his brother. Well, he had been a good kid.
>
> The plate said: "The Bull 'Mariposa' of the Duke of Veragua, which accepted 9 varas for 7 caballos, and caused the death of Antonio Garcia, Novillero, April 27, 1909"(236).

The narrator's revelation of the fact that the plate is in memory of the bull, rather than of Antonio Garcia does more than suggest the roughness of professional bullfighting. The expansion of the story's perspective from Manuel's angle of view to the narrator's more complete view of things has the effect of undercutting Manuel's evaluation of what he sees. Not only is Manuel wrong about what the plate says in a literal sense, but the particular nature of his error suggests that he has a tendency to romanticize the importance of his family's role in bullfighting. As the plate indicates, Antonio Garcia had not even achieved the rank of matador. The effect of this expansion of perspective is made particularly emphatic by the fact that as Manuel thinks about his brother, Retana sees him looking at the stuffed bull's head and

comments, "The lot the Duke sent me for Sunday will make a scandal . . . . They're all bad in the legs"(236). It is obvious from his comment that Retana either does not remember Antonio Garcia's connection with "Mariposa" or does not feel it necessary to indulge in sympathetic words with Manuel. That the bull's head causes the manager to talk about other bulls, rather than about Antonio Garcia, thus suggests, as does the caption on the metal plate, that the Garcia family is not and has never been an important one in bullfighting.

The most significant examples of expanding angle in "The Undefeated" occur during the bullfight, and as is true of the incident of the stuffed bull's head, the manipulation of perspective during the corrida tends to undercut Manuel's view of things and cause modifications in the reader's understanding of the matador's actions. During the presentation of the first third of the corrida, a series of shifts and expansions of angle build to the most memorable shift in perspective in the story. The description of the first third of the bullfight is concerned about equally with Manuel and Zurito, the picador who has come out of self-imposed retirement in order to help his old friend. As the two veterans perform, their work with the bull is evaluated by two "judges," the first of which is introduced as "the substitute bull-fight critic of El Heraldo"(248). The bullfight critic is not a particularly admirable character. The simple fact that he is "slightly bored" with the corrida places him in that class of spectator for which Hemingway seems to have reserved a special dislike.[9] At the same time, though the critic is probably the least likeable character in the narrative, the frequent expansions of perspective

which enable the reader to see the critic's notes serve several positive functions. For one thing, the critic's descriptions of the action in the bullring are informative. They enable those many readers who are not well-informed about the corrida to become familiar with some of the common bullfight concepts and terms. Further, while the judgements which the substitute critic makes are unenthusiastic, their basic accuracy helps the reader to evaluate what he sees intelligently. After the bull is let out of the dark pen, for example, the narrator explains,

> Manuel, leaning against the barrera, watching the bull, waved his hand and the gypsy ran out, trailing his cape. The bull, in full gallop, pivoted and charged the cape, his head down, his tail rising. The gypsy moved in a zigzag, and as he passed, the bull caught sight of him and abandoned the cape to charge the man . . . .
>
> The critic of El Heraldo lit a cigarette and tossed the match at the bull, then wrote in his note-book, "large and with enough horns to satisfy the cash customers, Campagnero showed a tendency to cut into the terrain of the bull-fighters." (248-249)

The critic's comment about the bull having "enough horns" confirms the judgement Manuel and Hernandez make about the bulls being "big ones with horns" before the bullfight begins. More important, the critic's explanation that the bull tends to cut into the "terrain" of the matador both accurately describes the bull's actions, and informs the reader that the bull's abandoning the cape to charge the man is a defect which has a technical name.

Having presented the critic's evaluation of the bull, the narrator describes Manuel's first set of passes, at the end of which he holds "the cape against his hip and pivoted, so the cape swung out like a ballet dancer's skirt and wound the bull around himself like a belt,

to step clear, leaving the bull facing Zurito . . ."(249). The narrative perspective then shifts, and the reader is presented with the critic's evaluation of Manuel's performance: "the veteran Manolo designed a series of acceptable veronicas, ending in a very Belmontistic recorte that earned applause from the regulars, and we entered the tercio of the cavalry"(249). Again, the critic's explanation accurately reflects what happens in the bullring, and again, the critic's comments help to broaden the reader's understanding, this time about the kind of veronica he is seeing. As the critic's favorable judgement of Manuel's performance makes clear, the critic is in no way hostile toward the veteran during the first part of the corrida. Though he is not enthusiastic about the bullfight, the critic is at least a neutral observer of it. Following Manuel's series of passes Zurito first pics the bull, and the skill which seems clear from the narrator's description of what Zurito does is substantiated by an expansion of perspective during which the narrator presents the critic's evaluation of the picador's performance: "The veteran Zurito," the critic explains, "resurrected some of his old stuff with the pike-polc . . ."(251).

The events of the tercio de varas are also evaluated by another "judge"--the crowd in the bullring--and in every instance the judgement of the crowd reaffirms the judgement of the critic.* As the critic

*This study uses a number of bullfight terms which are not common knowledge. "Tercio," for example, means "third." As Hemingway explains, "the bullfight is divided into three parts, the tercio de varas, that of the pic, tercio dc banderillas and tercio del muerte or third of death"(glossary of Death in the Afternoon under "Tercio").

explains, for example, Manuel's "acceptable" veronicas earn applause from the regulars. Zurito's work with the pic is also appreciated by the crowd. As the critic attempts to record his impressions of Zurito's first meeting with the bull, he is interrupted:

> "'Olé! Olé!' the man sitting beside him shouted. The shout was lost in the roar of the crowd, and he slapped the critic on the back. The critic looked up to see Zurito, directly below him, leaning far out over his horse, the length of the pic rising in a sharp angle under his armpit, holding the pic almost by the point . . ."(251).

The crowd's immediate enthusiasm for Zurito's pic-ing not only reinforces the critic's evaluation of Zurito's skill, it also indicates that the Madrilenos both understand ability and, unlike the critic, are willing to respond emotionally to it.* At least until Manuel's second set of veronicas, then, it is clear that the activity in the bullring is being evaluated accurately by both judges. Though the critic's bored, professional air offsets the enthusiasm of the Madrid crowd, both authorities are in essential agreement as to the skill of what is done in the bullring.

During Manuel's second set of veronicas, the reader sees events from Manuel's angle of view, and because the veteran becomes oblivious to his audience while he passes the bull, the reader is not informed about the reactions of the critic or of the crowd as a whole. The

*That Hemingway did feel that the Madrid audience was a good judge of bullfights is made clear in Death in the Afternoon. "A good public," Hemingway explains, "is Madrid, not the days of the benefit fights with elaborate decorations, much spectacle and high prices, but the serious public of the abonos who know bullfighting, bulls, and bullfighters, who know the good from the bad, the faked from the sincere and for whom the bull-fighter must give his absolute maximum"(Death in the Afternoon, 42).

limitation of the presentation to Manuel's angle in this instance forces the reader to base his judgements on the details of the narrator's description and on Manuel's perceptions of and reactions to what occurs. The result is a tendency on the part of those readers who are unacquainted with the bullfight to presume that Manuel's last set of veronicas is at least as successful as his first set. Since the series of passes concludes with what seems a perfectly acceptable veronica, the subsequent expansion of perspective is almost shocking:

> "Huh!" Manuel said, "Toro!" and leaning back, swung the cape forward. Here he comes. He side-stepped, swung the cape in back of him, and pivoted, so the bull followed a swirl of cape and then was left with nothing, fixed by the pass, dominated by the cape. Manuel swung the cape under his muzzle with one hand, to show the bull was fixed, and walked away.
>
> There was no applause.
>
> Manuel walked across the sand toward the barrera, while Zurito rode out of the ring. The trumpet had blown to change the act to the planting of the banderillos while Manuel had been working with the bull. He had not consciously noticed it. (253)

It is tempting to conclude from the audience's failure to pay attention to Manuel that the audience is remiss, that the Madrilenos have foolishly failed to notice and reward a good performance. In light of the audience's intelligent appreciation of previous parts of the tercio, however, this would be a rather difficult conclusion to support, especially since the audience's apparently capricious judgement is substantiated by a further expansion of perspective during which the critic's evaluation of Manuel's last veronicas is presented. According to the critic, "the aged Manolo rated no applause for a vulgar series of lances with the cape . . ."(253). The problem of the apparent inconsistency in the ability of the crowd and the critic to evaluate the events of the corrida accurately is solved

by a close examination of the narrator's description of Manuel's cape work. Manuel's first, "acceptable" set of passes and the final, "vulgar" veronicas differ in one important way. During the "vulgar" veronicas Manuel is described as sidestepping all four times the bull charges. The importance of this detail is suggested by part of Hemingway's definition of "Veronica" in Death in the Afternoon. "The veronica," Hemingway explains, "is tricked by the man making a sidestep as the bull charges to take him further away from the horns . . . . The merit in the veronica is not determined by whether the feet are together or apart, but by whether they remain immobile from the moment of the charge until the bull has been passed and the closeness with which the man passes the horn by his body."[10] Manuel is clearly "tricking" during the final set of passes, and it is his faking which alienates the audience and the critic.* To the uninformed reader, the lack of appreciation for Manuel's work on the part of the two "judges" seems shocking and unfair. When the corrida is more fully understood, however, it becomes apparent that Manuel receives from the crowd and the critic exactly the response he earns.[11]

During the tercio de banderillas Hemingway reaffirms the crowd's ability to evaluate the events of the corrida accurately. The bullfight critic does not appear during this section of the story, but two evaluators in addition to the Madrid crowd are developed. The tercio de banderillas is largely concerned with the presentation of Fuentes'

*Manuel is described as sidestepping once during the earlier set of veronicas, and it may be that the previous passes were only "acceptable," rather than good, because of this one sidestep.

skillful work with the banderillas, and after the gypsy has planted his first set, the three judges evaluate his performance:

> Fuentes ran across the quarter of a circle as the bull charged and, as he passed running backward, stopped, swung forward, rose on his toes, arm straight out, and sunk the banderillos [sic] straight down into the tight of the big shoulder muscles as the bull missed him.
>
> The crowd were wild about it.
>
> "That kid won't stay in this night stuff long," Retana's man said to Zurito.
>
> "He's good," Zurito said. (255)

The skill which seems indicated by the narrator's description of Fuentes' work in the ring is reaffirmed and given authority by the appreciation of the crowd, by the enthusiasm of Retana's man,* and by the approval of Zurito, whose superior knowledge of the corrida is evident throughout the narrative.[12] As is true during the tercio de varas, the fact that the judgements of all authorities are the same gives their evaluations added credibility.

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*Retana's man's enthusiasm for Fuentes and his assurance that the gypsy won't stay in "night stuff" long re-emphasizes the fact that Manuel is no longer able to contract for anything except novilladas. As Hemingway explains in Death in the Afternoon, the novillada is like a regular bullfight in every way "except the quality of the bulls and the inexperience or admitted failure of the bullfighters . . . the present-day novillada has come about through the desire to present a regular bullfight at less than formal prices due to the bulls being bargains and the men, due to a desire to present themselves and make a name, or to the fact that they have failed as formal matadors, are less exigent in their demands for money than the full matadors" (glossary of Death in the Afternoon under "Novillada"). That Manuel is willing to work as a novillero for 250 pesetas gives these implications even more force--"The most a novillero makes in Madrid is 5,000 pesetas a fight and he may, if a debutant, fight for as low as a thousand pesetas" (glossary of Death in the Afternoon under "Novillada").

At the end of the tercio de banderillas Fuentes' performance is evaluated by the crowd and by Zurito, and their evaluations are followed by a suggestive detail:

> The gypsy came running along the barrera toward Manuel, taking the applause of the crowd. His vest was ripped where he had not quite cleared the point of the horn. He was happy about it, showing it to the spectators. He made a tour of the ring. Zurito saw him go by, smiling, pointing at his vest. He smiled.
>
> Somebody else was planting the last pair of banderillos [sic].
>
> Nobody was paying any attention. (256)

The apparently off-hand expansion of perspective with which the narrator's presentation of the tercio de banderillas concludes serves as a subtle re-emphasis of the implications of the concluding events of the tercio de varas. The two "thirds" of the corrida are made memorable by the brilliant performances of Zurito and Fuentes, performances which are enthusiastically received by the spectators. And, just as the tercio de varas ends with the audience's ignoring a mediocre performance, the tercio de banderillas ends with the mention of what is, judging from the total lack of response by both the characters and the narrator, an undistinguished performance. Manuel's second set of veronicas, of course, seems more significant to the reader than the work of the second banderillero, but this is because "The Undefeated" is about Manuel and because the reader sees the end of the tercio de varas from Manuel's angle of view. The implication of the similar endings of the first two parts of the corrida is that had the reader seen Manuel's performance from the audience's perspective, Manuel would have seemed as insignificant as the other banderillero.

During the first section of the final tercio, the reliability of Zurito, Retana's man, and the crowd as evaluators is reaffirmed still once more. Though Manuel's work with the muleta is presented by and large from the matador's angle of view, shifts and expansions of angle are used to inform the reader of the evaluations of the various spectators.* Unlike the "vulgar" and "acceptable" veronicas of the tercio de varas, Manuel's passes with the muleta are very skillful. As the narrator makes clear, Manuel is able to dominate his sense of forboding, keep his feet firm, and pass the bull very close. That the danger in Manuel's faena is not "tricked" is emphasized by shifts in perspective which indicate Retana's man's enthusiasm and Zurito's apprehension. Further, as is true in earlier instances, the crowd both recognizes and is willing to show its appreciation for Manuel's skill. When the faena is finished, the narrator explains, "Manuel stood up and, the muleta in his left hand, the sword in his right, acknowledged the applause from the dark plaza" (259). Thus, as is usually the case during "The Undefeated," all observers of the action in the bullring agree about its value. As the final moment of the corrida arrives, it is clear that the audience and the three other judges are fair and accurate in their evaluations, that they are able and willing to appreciate any torero who performs with skill.

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*The muleta is a "heart-shaped scarlet cloth of serge or flannel folded and doubled over a tapered wooden stick equipped with a sharp steel point at the narrow end and a grooved handle at the widened extremity . . . . The muleta is used to defend the man; to tire the bull and regulate the position of his head and feet; to perform a series of passes of more or less aesthetic value with the bull; and to aid the man in the killing" (glossary of Death in the Afternoon under "Muleta"). The "sum of the work done by the matador with the muleta in the final third of the bullfight . . ." is called the "faena" (glossary of Death in the Afternoon under "Faena").

The conclusion of the tercio del muerte is presented entirely from Manuel's angle of view. No shifts or expansions of perspective are used. However, as Manuel fails again and again to kill the bull, the reactions of those judges which are developed during the story by means of shifting and expanding perspective become particularly important. Manuel has tried and failed to kill the bull twice before any reactions become clear. When he runs to the barrera for a new sword, however, the lack of sympathy with which Retana's man tells him to wipe his face begins a series of reactions which become more and more explicitly unfavorable as Manuel continues. As the matador returns to the bull-ring wiping the blood from his face, he realizes that he "had not seen Zurito. Where was Zurito"(262). Because the reader sees only what Manuel sees during this section of the narrative, the whereabouts of the picador are not made explicit, but it seems fair to suppose that Zurito has left the corrida to keep from witnessing what he considers a disaster. That this is the case is suggested by the fact that when Zurito arrives in the informary at the end of the story, his first action is to try to cut Manuel's coleta.

Manuel tries to kill the bull twice more before the other two judges evaluate his performance. After Manuel's sword flies into the crowd, however, judgement comes quickly:

> "The first cushions thrown down out of the dark missed him. Then one hit him in the face, his bloody face looking toward the crowd. They were coming down fast. Spotting the sand. Somebody threw an empty champagne bottle from close range. It hit Manuel on the foot"(263).

Like Zurito, both the crowd and the substitute bullfight critic--represented by the champagne bottle--judge the conclusion of Manuel's performance a disaster. Just as the crowd is quick to show its

appreciation of Manuel's ability, it does not hesitate to show its disappointment once Manuel's inability to kill the bull gracefully is evident. Because the reader sees the tercio del muerte from Manuel's angle, it is possible to over-sympathize with the matador and to interpret the reactions of the various spectators as overly harsh. The numerous previous indications of the neutrality and accuracy of the audience, the critic, Zurito, and Retana's man, however, make this interpretation untenable. While it seems unfair to American readers for the crowd to throw things at Manuel, the narrator's careful control of perspective in "The Undefeated" leads to the almost inescapable conclusion that the matador's continued difficulty in killing the bull receives the reaction it deserves, the reaction any competent bullfight crowd would give a mediocre performance which ended artlessly.

Because of the courage Manuel shows in refusing to leave the ring without killing the bull, all critics of "The Undefeated" see the matador as morally successful, as essentially undefeated in spite of whatever technical defeat occurs during the bullfight. Carlos Baker, for example, suggests that Manuel earns the right "to keep his coleta, the badge of the professional matador, by a courage that is much greater than his aging skill, or, for that matter, his luck."[13] DeFalco feels much the same way: "Manuel emerges as the personification of the 'complete' bullfighter, for his refusal to submit to defeat on any grounds . . . ."[14] Such views of the veteran, however, sentimentally underrate the importance of Manuel's technical mediocrity. Surely courage alone is not enough to earn a man the status of matador. Bravery is a quality which might be expected from a paid professional who faces bulls only

by his own free choice. In reality, it is more justifiable to say that in "The Undefeated" Manuel forfeits the right to keep his coleta by being unable to complete an undistinguished performance with a bull without being taken to the infirmary, even when the bull has been prepared by an excellent banderillero and by "the best picador living"(244). Baker implies that Manuel's failure to kill the bull successfully is a result in large part of bad luck. Manuel, however, does not simply have a bad day. As is made clear during the first scene of "The Undefeated," Manuel has fought only once during the entire year previous to the events of the story, and that bullfight ended exactly as does Manuel's work with his first bull during the nocturnal. In other words, in spite of his proud assurance that "I am a bull-fighter," Manuel has not been able to complete the job he contracts for in at least one year, and he ends the corrida in "The Undefeated" disabled for some time to come. Manuel's inability to finish the job he starts is given a final emphasis during the last scene of the story by the fact that as Manuel lies on the operating table "he heard a noise far off. That was the crowd. Well, somebody would have to kill his other bull"(265).

The sentimental tendency to see Manuel Garcia as a kind of tragic hero has resulted at times in distortions of what occurs during the final scene of "The Undefeated." According to Sheridan Baker, Zurito's actions in the infirmary attest to the fact that Manuel is ultimately victorious: "Zurito lets him keep his pigtail, the sign of the bull-fighter, and assures him he was 'going great.'"[15] DeFalco comes to the same conclusion: "Zurito's decision not to cut Manuel's coleta . . .

reflects his acknowledgement of the victory he has witnessed . . . ."[16] These interpretations, however, distort what actually happens. As soon as Zurito enters the infirmary, he borrows a pair of scissors with which to cut Manuel's coleta, an action which makes it rather obvious that the picador is unimpressed with Manuel's performance. The real reason for Zurito's subsequent "decision" not to cut off the pigtail is clear from the text:

> Zurito was saying something to him. Holding up the scissors.
>
> That was it. They were going to cut off his coleta. They were going to cut off his pigtail.
>
> Manuel sat up on the operating-table. The doctor stepped back, angry. Some one grabbed him and held him.
>
> "You couldn't do a thing like that Manos," he said.
>
> He heard suddenly, clearly, Zurito's voice.
>
> "That's all right," Zurito said. "I won't do it. I was joking."
>
> "I was going good," Manuel said. "I didn't have any luck. That was all."
>
> . . . . . .
>
> "I was going good," Manuel said weakly. "I was going great."
>
> . . . . . .
>
> "Wasn't I going good, Manos?" he asked, for confirmation.
>
> "Sure," said Aurito. "You were going great."
>
> (265-266)

It is obvious that Manuel is allowed to keep his coleta not because of any virtue in his performance, but because of Zurito's desire to comply with the physician and prevent Manuel from sitting up on the operating table. The picador's subsequent comment that Manuel was "going great" also results from his desire to make Manuel's time in the infirmary as easy as possible. That no real evaluation is implied by Zurito's statements is emphasized by the frequency with which Manuel must say how well he was doing before Zurito will agree.[17]

If Manuel Garcia can be thought of as achieving a victory through defeat, it is a victory of only the most limited sort. The veteran may earn a degree of dignity by showing courage in his attempts to kill the bull, but in order to achieve this limited victory, he is willing to compromise his dignity and integrity in most other ways. Not only is Manuel willing to accept Retana's condescension, and endure the manager's jokes about his inability to kill bulls, he is willing to beg for a chance to risk his life for almost nothing. He proudly refuses to "get a job and go to work"(236), but he is willing to accept insults from waiters who can tell that he is too old to be a matador merely by looking at him. Even when Manuel is in the ring, only one portion of the performance he gives is really good. The remainder is at best "acceptable" and at worst "vulgar." The veteran's embarrassment inside and outside the bullring might deserve more sympathy were Manuel alone involved in his decision to continue fighting bulls. The fact is, however, that Manuel's compulsion to fight bulls involves other people. Because he is unable to give the crowd a complete performance, Manuel endangers Hernandez by giving him an extra bull to kill. Because of his proud refusal to fight without good pic-ing, Manuel is forced to ask Zurito to come out of retirement and risk his life without pay. The generous picador agrees to help Manuel only when the matador makes a promise that if he does not "go big," he will quit bullfighting, a promise Manuel subsequently refuses to keep. In "The Undefeated" Manuel is not a good matador who fails through bad luck, nor is he a mediocre matador attempting, as DeFalco suggests, to achieve some sort of ideal.[18] Rather, Manuel

Garcia is a middle-aged man who is engaged in a stubborn flight from the simple fact that he is too old to be a matador. As Zurito explains during his first conversation with Manuel, it just "isn't right" for Manuel to be in the bullring. It isn't right for Manuel, and it surely isn't right for Zurito, Hernandez, and the crowd. The final irony of the story is that Manuel will not learn. Even another painful cornada has failed to dispel his inaccurate and dangerous illusion that he is or could be a good matador. When the story ends, the reader has little doubt that if Manuel does recover from this goring, he will return, illusions undefeated, to beg for a chance to work at a job he is physically unable to perform.[19]

In at least one instance thematic content is created and modified not merely by the juxtaposition of two or more perspectives on the same scene, as is the case in "The Sea Change" and "The Undefeated," but by the juxtaposition of two different perspectives on two entirely different scenes. In "Banal Story" a simultaneous shift in scene and in narrative method is the primary means by which certain thematic elements are revealed.

The first two-thirds of "Banal Story" portray a writer who takes a break from his work and reads an advertisement for The Forum, a journal of opinion which was published in the United States from 1886 until 1950. The advertisement's description of the kinds of articles generally found in the magazine suggests that like the naturalists in "A Natural History of the Dead," the editors of The Forum admire a kind of writing which ignores or disguises anything unpleasant.[20] Even the

portrayals of "crowded tenement" which appear in the magazine have "a healthy undercurrent of humor"(360). When the writer finishes reading the advertisement, the scene of "Banal Story" suddenly shifts:

> Live the full life of the mind, exhilarated by new ideas, intoxicated by the Romance of the unusual.
> He laid down the booklet.
> And meanwhile, stretched flat on a bed in a darkened room in his house in Triana, Manuel Garcia Maera lay with a tube in each lung, drowning with the penumonia. (361)

The most obvious effect of this change in scene is to emphasize the complacency of the attitude toward life reflected by the advertisement, by the subject matter of the articles included in The Forum, and by the writer's apparent acceptance of the magazine's view of things. By shifting to the scene of the highly unpleasant death of a matador who "did always in the bull-ring the things . . . [other matadors] could only do sometimes"(361), the story emphasizes the fact that what is left out of The Forum's presentation of the "Romance of the unusual" is both what is authentically unusual and what is truly valuable. The implications of the shift in scene from the writer's room to Triana are made particularly emphatic by the fact that the scope of the narrative changes when the scene changes. In the first part of the story the reader is limited to the angle of view of the writer. The shift to a broadly-ranging editorial omniscience for the presentation of Maera's death and the Spanish reaction to it helps to suggest the sterile insularity of the kind of mental life glorified by the arty magazine.

Both "The Capital of the World" and "Homage to Switzerland" employ narrative strategies which are closely related to the narrative strategy of "Banal Story." The only difference is that while "Banal

Story" changes perspective when it changes scene, "Capital of the World" and "Homage to Switzerland" retain the same overall perspective during several shifts from one scene to another. The series of changes in scene which occur in "The Capital of the World" results in the interweaving of the pathetic story of Paco, the young Spanish apprentice waiter who dies in a mock bullfight, with the presentation of what Leo Gurko calls, "the atmosphere of a whole city."[21] As DeFalco explains, "The narrative pattern employed is a sequence of miniature portraits of the people who live at the hotel where Paco works as an apprentice waiter. These portraits are so interspersed that as the events which lead to Paco's death occur, the revelation of the character of these individuals, their personal plight, and their individual responses to their plight emerge simultaneously."[22] By combining several scenes, "Capital of the World" is able to give the reader an indication of both the intensity and the diversity of life in the Spanish capital.

In "Homage to Switzerland" the juxtaposition of three different scenes results in the creation of a kind of narrative triptych which portrays the ways in which three Americans await the Simplon-Orient Express in three different Swiss towns. The most important effect of the juxtaposition of almost identical scenes in "Homage to Switzerland" is not, as DeFalco suggests, an emphasis of the specific differences among the three American travellers, but rather, the development of a series of similarities which together form patterns of behavior that characterize and distinguish the Americans and the Swiss.[23] As the reader sees different Americans do the same kinds of things and make

the same kinds of statements, he comes to see that certain actions and reactions are particularly American. In like manner, the similarities among Swiss characters cause the reader to see that certain reactions to experience are particularly Swiss. Overall, this juxtaposition of Swiss and American patterns of behavior results in the development of a general contrast between the Americans, who are characterized by a concern with finding something other than what they have, and the Swiss, who are generally content to accept what is.

NOTES TO CHAPTER IX

1. As is mentioned in Chapter V of this study, "The Tradesman's Return" is not readily available in its original form, and as a result this study uses as text the slightly revised version of the story which appears as Part Two of To Have and Have Not.

2. See pp.207-208 of this study.

3. Hemingway, Green Hills of Africa, 27.

4. It would serve no purpose here to become involved in the controversy about the extent to which the reader can view Wilson as a reliable standard for action. I have seen no convincing argument either for questioning Wilson's integrity as a hunter or for questioning the validity of his hunting standards as a means for judging Macomber's actions in "The Short Happy Life." For the main critical arguments against Wilson's integrity as a hunter and as a man, see Warren Beck, "The Shorter Happy Life of Mrs. Macomber," Modern Fiction Studies, I (November, 1955), 28-37; Virgil Hutton, "The Short Happy Life of Macomber," University Review, XXX (June, 1964), 253-263; and William Bysshe Stein, "Hemingway's 'The Short Happy Life of Francis Macomber,'" Explicator, XIX (April, 1961), item 47.

5. In "Ernest Hemingway: 'The Short Happy Life of Francis Macomber,'" which is part of the second volume of The Idea of the Humanities and Other Essays Critical and Historical, 2 vols. (Chicago, 1967), R. S. Crane faults Hemingway for including the flashback to the previous day on the grounds that when we learn for ourselves what actually happened during the lion hunt, we tend to feel that Wilson and "his professional code are below humanity in a sense in which Macomber's regrettable but wholly natural cowardice is not"(Crane, 324).

6. In his excellent article, Holland reviews the criticism of "The Short Happy Life of Francis Macomber" and offers his clarification of the meaning of the final scene. See Robert B. Holland, "Macomber and the Critics," Studies in Short Fiction, V (Winter, 1968), 171-178.

7. See Young, Ernest Hemingway: A Reconsideration, 65; and Rovit, 64, 83-84. In Ernest Hemingway: A Critical Essay (Grand Rapids, Michigan, 1966), Nathan A. Scott, Jr., includes Manuel among that group of characters who are distinguished by their "rigorous honesty," their ability to do

"whatever it is that they do . . . with consummate skill and with pride of craft," and who "can be counted on in a tight squeeze" (Scott, 25). Jackson J. Benson mentions that Manuel has an exceptionally strong sense of honor. See Benson, 75.

8. Young explains that Manuel and Santiago of The Old Man and the Sea are characters "who lose in one way but win in another," who endure and gain victory in spite of loss. See Young, Ernest Hemingway: A Reconsideration, 125. Leo Gurko feels that "in some ultimate sense" Manuel is "undefeated. The pure integral soul is in his case transcendent over the limited, fallible flesh"(Gurko, 195). DeFalco sees the matador as victorious over "the forces of compromise," as undefeated in much the same sense as Christ. See DeFalco, 201. Though they do not discuss this aspect of "The Undefeated" in any detail, Sheridan Baker, Jackson J. Benson, and Carlos Baker also see Manuel as essentially victorious.

Of the critics who have discussed "The Undefeated" only Kenneth Kinnamon emphasizes the limitations of Manuel's performance as a matador. Manuel, Kinnamon explains in "Hemingway, the Corrida, and Spain," Texas Studies in Literature and Language, I (Spring, 1959), is compelled to fight by "his sense of honor, his pride in his profession, and his illusory rationalization that he is still capable of making a comeback." During the bullfight, "Manuel's work in the ring is valiant and supremely honest [Kinnamon is exaggerating here] although he does not maintain full control of the bull and has lost most of his art" (Kinnamon, 48). Like other critics, however, Kinnamon concludes that Manuel achieves "a kind of victory" by "refusing to accept defeat in a situation justifying surrender"(Kinnamon, 49).

Kinnamon mentions the "unsympathetic, insulting crowd" in "Hemingway, the Corrida, and Spain," 48. Sheridan Baker calls the spectators a "hard crowd" in Ernest Hemingway, 61.

9. Hemingway shows his disgust for those spectators who are bored with the corrida both in Death in the Afternoon(See, for example, page 63)and in The Sun Also Rises(See the treatment of Robert Cohn in Chapter XV).

10. Hemingway, glossary of Death in the Afternoon, under "Veronica."

11. After the tercio de varas Zurito tells Manuel "You're going good"(254), but this is less a true evaluation of Manuel's performance than it is an attempt to give the matador support. As becomes clear during the faena, Zurito considers his friend going good only as long as the matador stays out of real danger and attempts merely to say alive.

12. Zurito's good judgement is made clear in many ways, one of the most memorable of which is his choice of "the only steady horse of the lot" before the corrida begins.

13. Baker, Hemingway: The Writer as Artist, 122.

14. DeFalco, 201.

15. Sheridan Baker, 61.

16. DeFalco, 201.

17. It is tempting to see significance in the fact that the end of the corrida in "The Undefeated" resembles the end of a corrida described in Death in the Afternoon during which Manuel Garcia Maera--one of Hemingway's favorite matadors--has difficulty killing a bull. Sheridan Baker, for example, gives in to this temptation(See Ernest Hemingway, 60-61.). While there are obvious similarities between the stories of the two matadors, however, it is misleading to place much emphasis on them. Both the real and the fictional matador do show great courage in refusing to leave the bullring without killing the bull. At the same time, however, Hemingway's descriptions indicate that there are significant differences between the two men. For one thing, it is clear in Death in the Afternoon that Maera's difficulty with the bull is unusual for him. It is equally clear from "The Undefeated" that for Manuel such difficulties have become the usual thing. When Maera repeatedly fails to kill the bull, he becomes furious at himself and at the audience, and the result is that while Manuel's actions resemble those of Maera, his attitude is reminiscent of the bullfighter who, having lost "his honor he goes along living through his contracts, hating the public he fights before, telling himself that they have no right to hoot and jeer at him who faces death when they sit comfortable and safe in the seats, telling himself he can always do great work if he wants to and they can wait until he wants"(Death in the Afternoon, 91).

While the similarities between the end of "The Undefeated" and Maera's unfortunate afternoon have been stressed in criticism of "The Undefeated," the substantial similarities between Manuel and other matadors have generally been ignored. Like Manuel, for example, Louis Freg fought much longer than most matadors, and he was one of few matadors who wore the pigtail plaited on his head. Like Manuel, who has been "on plenty of operating-tables"(265), Freg was severely punished by the bulls. These similarities make Hemingway's description of Freg's undisputed courage seem at least as relevant to the portrait of Manuel in "The Undefeated" as are the limited similarities between Maera and Manuel. Freg's terrible gorings, Hemingway explains, "had no effect on his valor at all. But it was a strange valor. It never fired you; it was not contagious. You saw it, appreciated it and knew the man was brave, but somehow it was as though courage was a syrup rather than a wine or the taste of salt and ashes in your mouth"(Death in the Afternoon, 263).

The problem with placing much emphasis on such similarities, between bullfighters of course, is that the reader who knows little of bullfighting tends to see significance in details which would seem unimportant were he more familiar with the sport. A good example of this

tendency has to do with names. At first it seems very significant that the matador in "The Undefeated" is named Manuel Garcia and that one of the best of all matadors was named Manuel Garcia Maera. The problem is that in Death in the Afternoon alone, at least two other matadors are called "Manolo" and have things in common with the Manolo of "The Undefeated." See the sections in Death in the Afternoon on Manolo Martinez (260-262)and on Manolo Bienvenida(251-252).

18. See DeFalco, 197-202.

19. Several critics seem to assume that Manuel dies at the end of "The Undefeated," even though there is no evidence whatsoever to support such a contention. Sheridan Baker describes Manuel as going "into oblivion on the operating table"(Sheridan Baker, 60-61). Carlos Baker mentions that during "The Undefeated" Manuel is "meeting his last bull under the arclights of the bullring in Madrid"(Baker, Hemingway: The Writer as Artist, 122). Benson explains that Manuel loses his life in pursuit of his commitment to honor. See Benson, 75. H. E. Bates feels that the death of Manuel helps to exemplify the idea that Hemingway is preoccupied with the theme of death. See Bates, "Hemingway's Short Stories" in Baker, ed., Hemingway and his Critics, 76. Ray B. West feels that one of the themes of "The Undefeated" has to do with the idea that one can achieve glory through death. See "Three Methods of Modern Fiction: Ernest Hemingway, Eudora Welty and Thomas Mann," College English, XII (Jan., 1951), 194. Kenneth Kinnamon mentions that Manuel "will not arise" from the operating table. See Kinnamon, 49.

20. The subject matter reviewed in the story is frequently taken directly, or almost directly, from The Forum of 1925. For example, one of the articles the writer reads about in "Banal Story" is described in this way: "And what of our daughters who must make their own Soundings? Nancy Hawthorne is obliged to make her own Soundings in the sea of life. Bravely and sensibly she faces the problems which come to every girl of eighteen"(261). During 1924 and 1925 The Forum published a novel by Arthur Hamilton Gibbs called Soundings, which deals with an eighteen year old girl named Nancy Hawthorne. The epigraph to the novel suggests, "'Life is an uncharted ocean. The cautious mariner must needs take many soundings 'ere he conduct his barque to port in safety.'"

21. Gurko, 193.

22. DeFalco, 92-93.

23. See DeFalco, 179-183.

CONCLUSION

A few general conclusions can be drawn about the experimentation with narrative perspective which Hemingway carries on in his short stories. In his early work Hemingway seems primarily concerned with dramatic narration. The early Nick Adams stories, for example, and many of the In Our Time sketches give evidence of Hemingway's strong interest in developing fiction in which all narrative privileges other than those necessary for the presentation of conversation and the description of the outward appearances of things are eliminated. This early interest in the possibilities of dramatic narrative is evident throughout Hemingway's career. Though none of the later collections of stories reflect as great a concern with dramatic narration as does In Our Time, such later stories as "The Killers," "Hills Like White Elephants," "Fifty Grand," "The Sea Change," "A Clean, Well-Lighted Place," and "The Light of the World" illustrate Hemingway's continued attempt to refine the dramatic method and to broaden its usefulness.

Hemingway's early stories also give evidence of his concern with other aspects of narrative strategy. The full length story "My Old Man" and such brief stories and sketches as "The Revolutionist," "On the Quai at Smyrna," and Chapters 1, III, IV, VII, IX, XI, and XIII of In Our Time illustrate Hemingway's strong interest in and his considerable skill with the use of different kinds of characters as narrators. Like his early

interest in dramatic narration, Hemingway's interest in the possibilities of involved narration is evident throughout his career. Such full-length stories as "A Canary for One," "The Mother of a Queen," "After the Storm," "One Trip Across," "In Another Country," and "Now I Lay Me" make it clear that Hemingway grew increasingly interested in thematic possibilities which result from the development of the narrator's situation in the acting present and from the manipulation of relationships between acting present and narrating present. The complex narrative strategies of "The Gambler, the Nun, and the Radio" and "Fathers and Sons" in fact reflect Hemingway's attempt to expand the traditional limits of involved narrative, to give the method new and interesting possibilities.

Two other areas of technical development become particularly noticeable in the short story collections after In Our Time. For one thing, the longer he wrote the more interested Hemingway seems to have become in the exploration of the minds of his characters. While comparatively few presentations of the unvoiced thoughts, feelings, and memories of characters are used in the early stories, investigations of consciousness either by overall narrators or by the characters themselves are of considerable significance in such later works as "Now I Lay Me," "A Way You'll Never Be," "Fathers and Sons," "The Gambler, the Nun, and the Radio," "The Capital of the World," "The Short Happy Life of Francis Macomber," and "The Snows of Kilimanjaro." Hemingway's interest in one other area of technical concern--the use of multiple perspective--also becomes more noticeable in later works. While multiple perspective is significant in such early stories as

"The Doctor and the Doctor's Wife" and "The Undefeated," it is not used consistently until the Thirties.

All in all, a detailed investigation of Hemingway's short stories leads to the conclusion that as is true in the cases of such contemporaries as Joyce and Faulkner, Hemingway not only experimented with the possibilities of narrative perspective, but experimented widely and successfully with them. To overlook Hemingway's development and refinement of the dramatic method and his concern with the possibilities of involved narration, to ignore his interest in interior view and multiple perspective, is to miss not only many important thematic dimensions of his short stories, but also a significant aspect of his overall achievement as an artist.

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BIOGRAPHICAL SKETCH

Scott M. MacDonald was born in Easton, Pennsylvania on October 10, 1942. He attended elementary schools in Easton until 1957 when he and his parents moved to Belleville, Illinois. He attended Belleville Township High School and was graduated in June of 1960. In the fall of that year he entered DePauw University where he received his Bachelor of Arts degree in June, 1964. In the fall of 1964, he entered the University of Florida and received his Master of Arts degree in June of 1966. He was admitted to the Ph. D. program in June, 1966, and since then has worked toward his doctorate. From September, 1964 until June, 1969 he worked as a graduate assistant in the Comprehensive English Department of the University of Florida. Since September of 1969 he has been employed as an Interim Assistant Professor of Humanities at the University of Florida. Scott MacDonald was married to the former Marguerite Goodrich in 1966, and the two of them are just pleased as punch to be nearing the conclusion of the Ph. D. process.

This dissertation was prepared under the direction of the chairman of the candidate's supervisory committee and has been approved by all members of that committee. It was submitted to the Dean of the College of Arts and Sciences and to the Graduate Council, and was approved as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

March, 1970.

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